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RPGA® NETWORK

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Bookwyrms

Spelljammers: The Cloakmaster Cycle

by Marlys Heeszel

Imagine yourself in space, a dark, dimensionless void that seems to stretch on forever. The temperature is as warm as a mild spring day, but there is no wind, no moisture in the air, not even the kiss of sun on your skin to account for the warmth. Your ship sails effortlessly forward, but there is no sense of motion as you glide through an unknown universe. Stars surround you, not the friendly, twinkling stars of home, but cold, still lights, alien in their unfamiliar constellations.

The ship you travel on may resemble something out of a childhood history book, with white sails stretching upward into the inky vastness of space, ghostly in their silence. Or it may be something from your worst nightmare, perhaps a Neogi Mindspider or Beholder Tyrant ship. You might be flying in Krynnspace or Realmspace, or even moving soundlessly through the whirling colors of the phlogiston, for this is a spelljamming ship, controlled by a magical helm that allows it to go beyond atmospheres and solar systems, into the very reaches of the cosmos.

Enter the world of spelljamming, where ordinary ships can fly and entire planetary systems are enclosed in crystal spheres. TSR, Inc. introduces a new series of SPELLJAMMER™ Novels in 1991, in which characters from Krynn to Abeir-Toril and beyond are allowed to travel across the vast distances of space almost as quickly as they can cross their home planets. These space travelers have ships that are as widely varied as the planets they come from.

The first of the two books released in 1991 is **Beyond the Moons**, which went on sale in July. Author David Cook also wrote book one of the *Empires Trilogy*, **Horselords**, and the *Oriental Adventures* hardbound rulebook. Cook is also senior designer of the AD&D® 2nd Edition game.

In **Beyond the Moons** we meet Teldin Moore, a farmer on the planet of Krynn. Teldin isn't aware that life exists beyond Krynn's three moons until a spelljamming ship crashes on his farm, destroying his home and changing his life. A dying alien gives Teldin a magical cloak and a cryptic message to deliver it to "the creators." The only remaining survivor of the crash is a giff, Private Gomja, who appoints himself Teldin's personal bodyguard.

Unfortunately for Teldin, the neogi know of the cloak's powers and hire mercenary killers to retrieve it. Teldin and Gomja travel first to Astinus of Palanthas, hoping to learn the secret of the cloak's origins. Once there, they are told they must ask the gnomes of Mount Nevermind, who live far across the ocean. The two strange companions resume their quest, pursued by an ever-growing band of cutthroats.

The second SPELLJAMMER book for 1991 is **Into the Void** by Nigel Findley. Findley has written numerous game modules for TSR, Inc., including SPELLJAMMER modules, and has been a contributor to DRAGON® Magazine.

Into the Void, which will be released in October, takes Teldin Moore into space after he boards a gnomish sidewheeler ship, or dreadnought, in an attempt to escape the neogi. When the gnomes' ship is attacked, Teldin is rescued by a hideous mind flayer, who offers to help in the search for the mysterious cloak's creators. On the wondrous journey through space, Teldin learns the basics of spelljamming. He also experiences firsthand the power of the cloak he wears when the hammership he travels on is brutally attacked. When the ship finally reaches Toril, Teldin finds the ancient arcane he seeks, only to experience the ultimate betrayal.

One of the prime requirements in writing fantasy is the ability to suspend reality. Nowhere is this more evident than in the world of spelljamming, where characters from the DRAGONLANCE® world, FORGOTTEN REALMS® world, and GREYHAWK® world freely intermingle. I asked the authors of the first two SPELLJAMMER books what special difficulties they encountered in their work.

David Cook faced the challenge of writing the first book in a new series. He told me, "Because **Beyond the Moons** was first, I was able to start with a clean slate, which was appealing. On the other hand, I had the responsibility of establishing the groundwork for the balance of the Cloakmaster Series. In the story, a huge ship comes down out of the sky and crashes on Teldin Moore's farm. Teldin isn't very worldly, but he does know that ships can't fly. He is given a cloak about which he knows nothing, and teams up with an alien giff to learn more about it. I found myself liking the giff and also enjoyed having the chance to write about gnomes."

Nigel Findley had a different challenge when writing **Into the Void**, which takes place mostly in space. He had to deal with the consequences of fantasy physics. For example, when a small ship would maneuver next to a larger one, the gravity field of the larger vessel would dominate to the extent that it limited the other's actions. Findley especially enjoyed the freedom that writing about spelljamming gave him. He said, "Writing **Into the Void** was a lot of fun. If I needed a particular character with a certain background, I could pull somebody in from a totally different sphere. I had access to anybody I needed."

Findley has wanted to do an exploration of trust and betrayal for some time and felt that Teldin Moore's situation was ideal. "Teldin has the anxiety that someone would naturally feel when behind enemy lines. He knows he's being paranoid, but is constantly forced to ask himself whether he is cautious enough. His survival depends on not trusting too much, as well as on knowing who is trustworthy." Part of Teldin's journey takes him through the phlogiston, an eerie space corridor that connects the various spheres. It is, according to Findley, the perfect phantasmagorical environment for strange things to happen.

Unusual events are bound to occur as the SPELLJAMMER series gives characters the opportunity for new adventures in far distant worlds. In 1992 we will join Teldin Moore as he continues to search for the origins of the mysterious cloak and learns about the wonders and dangers of spelljamming among the crystal spheres. No one knows what new worlds will be found as we travel beyond the familiar into the mysteries of space. ❑

About the Cover

Artist James "Mac" Holloway has penned this fine rendition of an unknown character. It is up to you to give this man an identity. See our contest on page 6.

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Notes From HQ

Pen of Public Relations +4

They say the pen is mightier than the sword, and that's certainly true when you're talking about fantasy role-playing games. I've seen what the pen has done lately, because I've been reading quite a few newspaper clippings that report negatively on role-playing games.

The articles were sent to me by Network members upset about the adverse gaming publicity and by non-members equally upset because the Network does not "go after" those who are quoted in the articles and "straighten them out." The members and non-members alike want to know where Network HQ stands on the matter.

We stand with both feet entrenched in role-playing, armed with our own pens, and dedicated to leaving gaming's detractors alone.

The Network will not "go after" these people because we have found far better ways to promote gaming than arguing in print or on the radio with someone who does not like the hobby. If you publicly argue with gaming's critics you are giving them a chance to speak twice—first when their negative article appears, and again when you refute their statements. That's drawing twice the attention to them, twice the amount of air time or inches of news columns, and double the opportunity for them to get their point across. Who is winning?

Network HQ wields its pen differently—and more effectively, we believe. We promote gaming's best aspects. We tell the public in print and when possible through other medias just what is *good* about gaming and the people involved in the hobby.

We have found this is a far better approach than arguing with someone. We're showing the public positive things. We're getting all the attention then. We've mentioned our stance before in replies to letters published in the Newszine. It's not likely to change.

We think the Network is better off directing its efforts promoting the hobby than constantly defending it.

The negative articles upset me, too—largely because most of them seem one-sided. I favor objective journalism. Before coming to Network HQ I worked as a newspaper reporter, and—among a myriad of other things—I wrote a few feature articles about gaming groups and conventions. They were positive, objective articles.

Although I don't read newspapers as often as when I was in the profession, I still see positive articles about gaming. In fact, there may be more positive articles about gaming than negative ones. It's just the negative stories that stir gamers' ire.

For example, Network member Don Bingle faxed HQ one such positive commentary that appeared in the *Tempo* section of the *Chicago Tribune.* The writer discussed some of the negative things he heard about role-playing and reflected on his son's interest in fantasy. He closed by saying his son stopped associating with another boy at school who dressed only in reds and blacks and was into quests, cutting off locks of hair, and casting spells. ". . . my son stopped hanging around with this boy," he wrote. "I hope it wasn't just because the school was trying to keep them apart. I hope it was because my son finally recognized what the DUNGEONS & DRAGONS bashers do not:

"Fantasy games don't destroy people; obsessions do."

The positive articles are out there. And we can work together to get more of them out there.

If you are a member of a gaming club, promote some of your club's activities through notices in a local newspaper. Perhaps you can get a reporter to attend one of your gaming sessions to write a feature article. Get the reporter involved by giving him or her a character to play—it should make the story more interesting.

Maybe you know a gamer who is an interesting individual and is worthy of his or her own feature story; the article doesn't have to be wholly about gaming. Newspapers and radio stations can't write feature articles about these people unless you present the ideas.

Maybe your friend has a basement full of painted lead miniatures that would look great photographed and splashed on a local interest page. Perhaps you know of someone who uses gaming in a unique way to help others.

The Evansville Gaming Guild has been the subject of feature articles. They do a variety of newsworthy things such as putting on gaming conventions, donating their time for various civic causes, and holding an annual benefit tournament for the American Cancer Society. Wouldn't you like to see news about your club in print?

The Newszine has run a few features on gamers, too—such as a story about Jeff Albanese who worked with special education youngsters through an AD&D® game he ran during lunch.

We'd love to run more such features—and to send some of these out as press releases to various newspapers. But we need your help. Send us notes about gamers in your area—or about yourself! Tell us what makes these individuals special, how are they involved in the gaming hobby, and how we can get in touch with them.

If you'd like to try your hand at penning the articles—please do! We'd rather print articles in the Newszine written by members than by our staff.

Network News

Because we want to put an increasing emphasis on gaming news, we're creating a new column that will premier this fall—*Network News.* This is your opportunity to tell the entire Network about happenings in your area!

Did one of your friends win every game he or she entered at a local convention? Did someone win his or her first Masters or Grand Masters competition? Maybe a gamer recruited a bunch of new people into the hobby. Did you travel out of the country for a convention? Perhaps you won first place at a masquerade competition or a miniature painting contest. Do you have a humorous game-related incident to report? We want to hear about it—and we want to print the news so the rest of the membership can read about it, too.

Please send all *Network News* contributions to: Network News. c/o POLYHEDRON™ Newszine, P.O. Box, 515, Lake Geneva, WI 53147. The first installment will appear as soon as we have enough news to report.

Take Care,

Jean ❑

Letters

How Much is Enough?

The Newszine From Cover to Cover

I'm responding to your call in issue 58 for feedback on the Newszine. Overall, I'm very pleased with it. But, of course, I wouldn't mind seeing more of some things and less of others.

I want more contests, one per issue if possible. Issues 55 and 56 had great contests, which I entered. I've been eagerly awaiting another contest since then. The table of contents in issue 58 announced a new contest, but I couldn't locate it even after scouring the whole magazine. I think writing contests are a great way for members to get involved in the Network, especially since tournaments often are far away. While I'm on the subject of contests, when are the winners of the Monstrous Contest and the Tall Ships contest going to be announced?

Letting members judge contests would be a good way to get more people actively involved in the Network. This could be done in one of two ways. First, entries could be mailed out to various judge/members who would critique the entries and send them back to HQ, where the top entries could "play" off for the various prizes. This method probably would save the HQ staff some paperwork, but poses a few logistical problems, including finding a way to select judges. Perhaps winners of previous contests or authors who already have had work published would be the best people to approach. Another way to judge contests would be to publish the best entries for each contest and let the membership pick the prize winners. Readers could mail in their votes and the results could be published in the next Newszine.

Now for things I'd like to subtract. I don't like *Wolff & Byrd* very much. It's fairly entertaining, but it isn't relevant to role-playing games, at least not the ones I play. I also have some partisan preferences—things I dislike that other members probably adore: I don't play science fiction or superhero games, so the columns *The Living Galaxy* and *With Great Power* hold little interest for me. I'm also not a big fan of the FORGOTTEN REALMS® world, except for *The Living City*, so I don't get much from *The Everwinking Eye*. I don't mind game material for specific worlds, but I think it should be easily adaptable to other settings. (The Ravens Bluff material can be placed in any campaign with little or no adjustment.)

There is one more thing. Although part of me thoroughly relished Clyde Caldwell's titillating portrait which appeared on the cover of issue 57, I don't think the cultural stereotype which it seems to embody is a good one. This type of sexy female image seems rampant throughout fantasy literature, including TSR, Inc.'s products. I think the gaming industry would stand on higher moral ground if it took a serious look at the image used to sell its products.

Anyway, I look forward to seeing the new, monthly Newszine. Keep up the good work.

Zachary M. Drake
Minneapolis, MN

The winners for both the Tall Ships and Monstrous contests appear in this issue—the complexity and number of entries for these two competitions made determining the winners and getting them into print a long process.

Considering the difficulties we've had organizing the "in house" judging for our previous contests, judging a contest through the mail might prove to be a logistical nightmare. But, what do you *members think? How many of you would* like *to help judge a contest? Would you prefer to look at all the entries, or just the ones the HQ staff likes best?*

As for your note about issue 58: YES! Zachary, YOU are the winner of our April-fool's contest. You were the first person to notice that there WAS NO contest . . . Ooookay, we made a boo boo and you caught us. We considered announcing a contest in issue 58, but had to drop the idea because of space—you get a one-month membership extension for pointing out the error.

The jury's still out, if you'll pardon the pun, on Wolff & Byrd. *We think the series is quite appropriate for the Newszine. As you point out, it's entertaining. Also, it is relevant to all kinds of role-playing games: it fits the combi-*

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nation high tech/fantasy games, such as Shadow Run, quite nicely. Its fantasy creatures ought to appeal to AD&D® game players. Also, the plots are reminiscent of several comic books the staff has seen in the past few years. That's what the HQ staff thinks, how about the rest of the membership?

Thanks for recognizing that other readers might like things you don't care for. We'd love it if every reader was thrilled with every page of every Newszine, but that's not likely to happen. With continuing input from the readership, however, we hope to please most of you most of the time.

We can't speak for the rest of the gaming industry or even for our colleagues at TSR, Inc., but here at the Newszine we don't use our covers to sell magazines. We don't have *any sales. The Newszine is not available on newsstands or in hobby shops; it is available only to members. We publish Mr. Caldwell's work because it's well done.*

Too Much?

With all the optional rules and handbooks for the AD&D® 2nd Edition game, how does anyone contribute standardized materials to the Network and its affiliates? Also, is it me, or is there a multitude of seemingly similar rulebooks plus a cavalcade of other new materials at inflated prices? A person could go bankrupt trying to keep up with all the new and interesting material. I gave up long ago.

I do feel, however, that the new rules allow for a greater variety of (and more detailed) characters. This in turn leads to improved role playing. The various handbooks—especially the ones for fighters and thieves—are wellsprings of useful information. The *Complete Thief's Handbook* has been invaluable in my campaign for producing fresh characters for an old class.

I know most campaigns have switched to the new rules, but there are a few who have vowed never to do so. I say to each his own. I enjoy the new rules more than the old, but I'm miffed about the volume and cost of the materials.

Thomas Allen
Fort Worth, TX

The "multitude" of rules and supplements for the AD&D 2nd Edition game is intended to allow a group to pick a style of play that suits them best—here at the Network we're not sure anyone can play a game that includes all the optional material. As for the "inflated" prices, they reflect the realties of doing business in the 90s. Costs for printing, binding, storage, shipping, and production keep going up—not only at TSR, Inc., but also at the retailer where you shop.

When submitting material to the Network, try to stick to the core rules as much as possible. It is best to assume that your reader does not have any of the extra supplements and does not use any optional rules. However, we do accept submissions that use optional material; just make a point of directing your reader to whatever supplemental material you're using. If, for example, you want to use one of the character kits from a Complete Handbook *be sure to identify the book and kit in the character description. If your submission is a tournament, include the book titles and page numbers for any optional material you use. If you're submitting to our colleagues at DUNGEON® Adventures, or DRAGON® Magazine, write for their guidelines.* ❑

Past Honors and a New Challenge

Monstrous Winners, Champion Tall Ships, and a New Contest

We are pleased to announce the results of issue 55's Monstrous Contest and issue 56's Tall, Tall Ships Competition.

Winning Monsters

Animals

First Place: *Giant Mosquito* by Jeffery Morris, Fayetteville, TN.
Second Place: *Armor Boar* by Gregory Detwiler, Williamsburg, PA.
Third Place: *Death Ox* by Gregory Detwiler, Williamsburg, PA.

Plants

First Place: *Telexian Vine* by Eric Sanro, Allen Park, MI.
Second Place: *Bog Moss* by Gregory Detwiler, Williamsburg, PA.

There were only two qualifying entries in the Plant category.

Monsters

First Place: *Dragites* by Joseph O'Neil, Brooklyn, NY.
Second Place: *Dawnspirit* by Saku Mantere, Helsinki, Finland.
Third Place: *Skum* by R. Derek Pattison, Racine, WI.
Judge's Choice: *Phase Jelly,* by Greg Deckler, Upper Sandusky, OH.

Tall, Tall Ships

Grand Prize: *Asharkar's Accessories* by Zachary M. Drake, Minneapolis, MN.
First Place: *The Osprey* by Phillip A. Dyer, Charlotte, NC.
Second Place: *Cat and Mouse* by Rob Nicholls, Jefferson City, MO.
Third Place: *Wreck of the Sea Lion* by Andrew Kruh, East Brunswick, NJ.

Highlander Encounters

Write a complete encounter featuring the character on this issue's cover. The encounter must not exceed five typed, double-spaced pages. The encounter must be for the AD&D® game SPELLJAMMER™ rules, the MARVEL SUPER HEROES game, or the TOP SECRET/S.I.™ game. Include complete game statistics for the character and his allies, including skills and equipment. You should provide text to be read aloud to the players and a complete description of the NPCs' actions. The encounter need not include combat, and the NPCs need not be villains.

All entires will be treated as submissions to the Newszine and must be postmarked no later than October 15th, 1991. Send submissions to: Encounter Contest, c/o POLYHEDRON™ Newszine, P.O. Box 515, Lake Geneva, WI 53147.

First prize is a copy of *LC4 Port of Ravens Bluff,* a copy of POLYHEDRON Newszine #1, and a one-year membership extension. **Second prize** is a copy of *Port of Ravens Bluff,* and a one-year membership extension. **Third prize** is a copy of *Port of Ravens Bluff,* and a six-month membership extension. All judge's choice submissions will receive a copy of *Port of Ravens Bluff.* ❑

Club Champions

Spell Contest Winners

The Gaming Decathlon, the Network's annual contest for clubs, included a spell design competition. The winners are presented here.

First Place
Valiant 13th Regiment

Malraz's Dramatic Death
(Illusion/Phantasm)

Level: Seventh/Wizard
Range: 0
Components: V,S
Duration: 3 rounds/level
Casting Time: 1
Area of Effect: Special
Saving Throw: None

This spell creates a *programmed illusion* of the caster dying a horrible death, while the true caster is cloaked by *improved invisibility*, as per the fourth level wizard spell. The intent is to get the wizard's enemy off his trail, giving him time to either escape or launch a counterattack. A series of different demises are available to the caster, depending on the command word whispered. The words are:

Stone: The wizard appears to turn to stone.

Fire: The wizard appears to burst into flames, screaming and dying horribly.

Water: The wizard seems to flail about in a pool of liquid and drown.

Air: The wizard appears to gasp for breath, dying of suffocation.

Shock: Sparks fly about as the wizard seems to be electrocuted.

Blade: Wounds appear on the wizard, as if from a melee weapon.

Missile: The wizard appears to be killed from a missile weapon, such as an arrow through the heart.

Natural: A shocked expression appears on the wizard's face, then he keels over.

After the death scene ends, a convincing looking illusionary corpse is left behind for the duration of the spell. Viewers attempting to disbelieve, must spend one round examining the scene to have a chance at success.

The spell also can be cast upon a projected image (see the sixth level spell *project image*) to truly mystify opponents.

The somatic component of the spell requires the caster to clutch at his chest while whispering the command word.

Second Place
PM Players

Dark Fire (Elemental)

Level: Second/Priest
Sphere: Elemental
Range: Touch
Components: S,M
Duration: 1 hour + 1 hour/level
Casting Time: 2
Area of Effect: Special
Saving Throw: None

The *dark fire* spell provides for not only a hot meal, but a warm bed. When the spell is cast on a bronze brazier, a small light-less campfire is created. This fire puts out heat and will burn, but it emits no light in the visible spectrum. Further, no smoke is created. Objects set ablaze by the *dark fire* will burn normally, emitting both smoke and light.

The area of effect is equal to the size of the brazier, to a maximum of one foot diameter per level of the caster.

Material components are a small piece of charcoal and a bronze brazier. Only the charcoal is consumed in the casting.

Third Place
ARC Fellowship

Neutralize Components
(Alteration)

Level: Fourth/Wizard
Range: 10 yards
Components: V,S,M
Duration: 1d4 rounds
Casting Time: 4
Area of Effect: 1 creature
Saving Throw: Save vs. spell at −4

This spell originally was developed as a joke by twin wizards wanting to confound one another in their spellcasting contests. It does what the name implies—rendering all material components carried on the victim useless for the duration—unless the victim saves vs. spell at −4. the spell affects only components the victim is holding or carrying, not all potential components within his reach. For example, a wizard who memorized a *web* spell could reach into a corner for some cobwebs with which to cast his spell. All components rendered inoperative glow faintly while the spell is in effect, so spellcasters can tell their components have been altered if they care to check.

The spell has no effect on scrolls, potions, or magical items, nor does it affect any components carried within extra-dimensional containers, such as *bags of holding*.

The material components of this spell are a bit of spoiled meat and a shattered glass bead.

Another Favorite
ARC Fellowship

Ivy's Irresistible Scent
(Alteration) Reversible

Level: Fourth/Wizard
Range: 10 yards
Components: V,S,M
Duration: 1d4 rounds
Casting Time: 4
Area of Effect: 1 creature or object
Saving Throw: Save vs. spell at −4

By means of this spell, the caster causes an irresistible scent to adhere to a creature or object. The scent is extremely appealing to all creatures of animal intelligence or less within 10 yards. Those within 10 yards, and who are above animal intelligence, will notice a pleasant smell and can identify where it is coming from. Animals attempting to track a creature or object with this spell cast on it do so automatically.

The material components are a drop of animal musk and a drop of rose oil.

The reverse of this spell, *Ivy's Irritating Odor,* will drive away creatures of animal intelligence or less. The target creature or object emits a rank and noxious odor. Those with greater than animal intelligence are reluctant to approach the source.

The material components for the reverse area drop of skunk oil and a clove of crushed garlic.

When either spell is targeted on living creatures, they are allowed a saving throw vs. spell to avoid the effects. ❑

Showdown At The IQ Corral

Defenses Against Psionics

by Dewey Frech and Norm Ritchie

The new psionics system for the AD&D® 2nd Edition game could leave non-psionic characters feeling outgunned.

In a world where magic really works, it is only logical that spell-using groups would find ways to defend themselves against psionic eavesdropping or manipulation. Mages would begin researching spells, and deities would grant their priests the defense spells.

Introducing some or all of these spells into your campaign can provide the impetus for one or several sessions of gaming. (You weren't just going to give them to your players, were you?) After all, someone who just researched a hitherto unknown incantation isn't going to teach it to just anyone, at least not cheaply. Who knows what a mysterious old mage will want for a shiny new spell?

Perhaps legends speak of an ancient tome which details the destruction of a fiendish psionic race untold ages in the past. The tome may still exist in a far away stronghold garrisoned by beastly (or perhaps benign) immortal creatures.

Perhaps that somewhat less-than-lawful good mage in the mountains is researching some new anti-psionic spell of his own, and he needs someone with psionic powers to study (or experiment on). Would anyone in your party be psionic by any chance?

Hopefully you will find some of these spells useful for your campaign. This is far from a complete list of all possible spells for this purpose; you may want add to the inventory.

Dolent's Helm *(Evocation/Abjuration)*
Level: First/Wizard
Range: Touch
Components: V, S
Duration: 2 rounds/level
Casting Time: 3
Area of Effect: Creature Touched
Saving Throw: None

This spell causes a psionic helm to come into being about the recipient's head. This helm allows a saving throw versus spell against all psionic attacks or mental controls. This spell does not work while any other head covering is being worn. If the recipient would be allowed a save against a psionic ability for any other reason, the character gets the best save available, not two or more saves.

Agra's Ambush *(Alteration)*
Level: Second/Wizard
Range: Touch
Components: V, S, M
Duration: 1 turn + 1 round/level
Casting Time: 3
Area of Effect: One creature
Saving Throw: Special

When this spell is cast, a mental trap is created in the recipient's mind. This trap will discharge upon any psionic contact or attack. The trap causes 1d4 + 1 point/level hit points of damage to the initiator of the contact. A saving throw is allowed for half damage. An unwilling recipient of this spell is allowed a saving throw to negate its effects.

The material component is some roughly ground glass which must be sprinkled in a circle around the recipient.

Murmuring Masses
(Illusion/Phantasm)
Level: Second/Wizard
Range: 30 yards
Components: V, S, M
Duration: 1 round/level + 1d6 rounds
Casting Time: 2
Area of Effect: 1 10x10x10-foot cube/level
Saving Throw: None

When this spell is cast, the mage creates an illusionary crowd of mentally murmuring voices. Any psionic creature in, or attempting to access, the area of effect (with contact, attack, clairaudience, etc.) suffers a −4 to all psionic power scores due to the "crowd noise."

The material component is a fragile, fine stemmed glass (25 gp) containing a small fruit or vegetable. The glass must be raised as if in a toast. The glass is not consumed in the casting, but the garnish is eaten upon completion of the spell.

Psychic Drain *(Necromantic)*
Level: Third/Wizard
Range: 50 yards
Components: V, S, M
Duration: 1 turn + 1 turn/level
Casting Time: 3
Area of Effect: 1 10x10x10-foot cube per level
Saving Throw: Special

This spell creates an area of negative psychic energy in which it is difficult to use psionic abilities. Any creature in the area of effect must make a save versus death every round to use or maintain a psionic ability. Even if the save is made, double psionic power points are required.

The material component is the preserved, soft, porous body of a sessile marine creature. Once cast, the spell does not move.

Psionic Tracer *(Greater Divination)*
Level: Fourth/Wizard
Range: 5 feet/level
Components: V, S, M
Duration: Special
Casting Time: 4
Area of Effect: One Creature
Saving Throw: Special

When the spell is cast upon a creature (either the mage or another) who currently is the recipient of any form of psionic contact, the mage instantly becomes aware of the location and possibly the identity of the creature initiating the contact. The psionic creature receives a save versus spells, and if successful his identity is not revealed and he becomes aware of the tracer. If the psionic contact is maintained, the location of the psionicist can continue to be monitored until contact is broken.

Note: The range only pertains to casting upon another. In any case, the contact is traced no matter what the distance. The location is familiar enough so the mage could teleport there as if it were a place "Studied Carefully."

The material component of this spell is a small, platinum mirror. The image of the psionic creature is revealed in the mirror if the save fails; a silhouette appears if save is successful).

The nature of this spell allows it to be cast in response to a psionic attack; if psionically attacked, the caster can change any previously declared action and attempt this spell instead. If the caster wins initiative, the spell suc-

ceeds. If the caster loses initiative, the incoming psionic attack disrupts the spell.

Tracing a contact requires some concentration from the caster. The caster can move at half speed and converse, but cannot attack or cast other spells while actively tracing; moving at full rate, casting spells, engaging in melee, or damage to the caster prevents tracing but does not end the spell.

Psychic Reversal
(Enchantment/Charm)
Level: Sixth/Wizard
Range: Special
Components: V, S, M
Duration: 1 round/2 levels
Casting Time: 2
Area of Effect: The caster
Saving Throw: Special

When this spell is cast, a line of magical force is created from the mage to any creature psionically attacking or contacting the mage, regardless of range. This force disorients the target creature for 1-6 rounds during which no psionic activity is possible. The force also acts as a conduit for any Enchantment/Charm spell of level 5 or less which the caster has available. (Available includes scrolls, items, etc.) The creature receives normal saves versus these subsequent spells.

The material component is a small, silver, U-shaped, tube of fine craftsmanship (50 gp). The tube is consumed in the casting of the spell.

The nature of this spell allows it to be cast in response to a psionic attack; if psionically attacked, the caster can change any previously declared action and attempt this spell instead. If the caster wins initiative, the spell succeeds. If the caster loses initiative, the incoming psionic attack disrupts the spell.

Detect Psionic Use *(Divination)*
Level: First/Priest
Sphere: All
Range: 100 yards
Components: V, S, M
Duration: 1 turn + 5 rounds/level
Casting Time: 1 round
Area of Effect: 10-foot path
Saving Throw: none

When this spell is cast, the priest sees any psionic usage in the area of effect as a rosy glow outlining the psionic creature. The caster can turn slowly, scanning a 60-degree arc per round. Any material barrier at least one inch thick blocks this spell.

The spell requires the priest's holy symbol, and a dew drop collected from a spider's web.

Mind Cloak *(Abjuration)*
Level: Third/Priest
Sphere: Protection
Range: Touch
Components: V, S, M
Duration: 1 turn/level
Casting Time: 1 round
Area of Effect: 1 creature/3 levels
Saving Throw: None or negates

This spell creates a psionically null area around all affected creatures. The priest is able to effectively "disappear" from the psionic world. All contacts or tangents are immediately broken by this spell. No attacks, contacts, or any other psionic activities are possible while cloaked. Only unwilling recipients are allowed a save. A successful save negates the spell's effect for that creature only.

The material components for this spell are the priest's holy symbol and a small black cloak.

Psychic Immolation
(Conjuration/Summoning)
Level: Third/Priest
Sphere: Elemental (Fire)
Range: 0
Components: V, S
Duration: 1 round/level
Casting Time: 5
Area of Effect: Special
Saving Throw: Special

This spell summons a small creature from the elemental plane of fire which devours mental energy. The creature can be hurled as a missile toward a psionic opponent. If a hit is scored (at +1 probability) the victim is immediately engulfed in emerald flames. If the victim is non-psionic there is no effect. A psionic victim loses 10 psionic points and 1 hit point per round for the duration of the spell. A successful save (at −2) indicates the psionic creature has sated the summoned creature in a single round.

Psionic Barrier *(Evocation)*
Level: Fourth/Priest
Sphere: Guardian
Range: 0
Components: V, S, M
Duration: 6 turns + 1 turn/level
Casting Time: 1 turn
Area of Effect: 50-foot diameter sphere (see below)
Saving Throw: None

This spell creates a spherical barrier which is totally opaque to psionic activity. No psionic energy may pass the barrier in either direction. (This does not prohibit activity inside the sphere.) The sphere is invisible to all but psionic creatures actively searching for it. To them it appears as a shimmering area akin to heat waves on a hot summer day.

This spell is often cast prior to major ceremonies to prohibit unwanted psionic intrusion. The barrier may be dispelled at the caster's desire. When cast with the aid of a combine spell, the area of effect is extended by 10 feet for every additional cleric in the circle.

The material components of the spell are holy water sprinkled around the area to be protected, the priest's holy symbol, and a specially blessed weapon indicative of the caster's faith.

Word of Vengeance
(Conjuration/Summoning)
Level: Sixth/Priest
Sphere: Combat
Range: Special
Components: V
Duration: Special
Casting Time: 1
Area of Effect: One creature
Saving Throw: None

When the priest utters this word, any psionic creature currently attacking or in contact with the priest suffers the effects shown below:

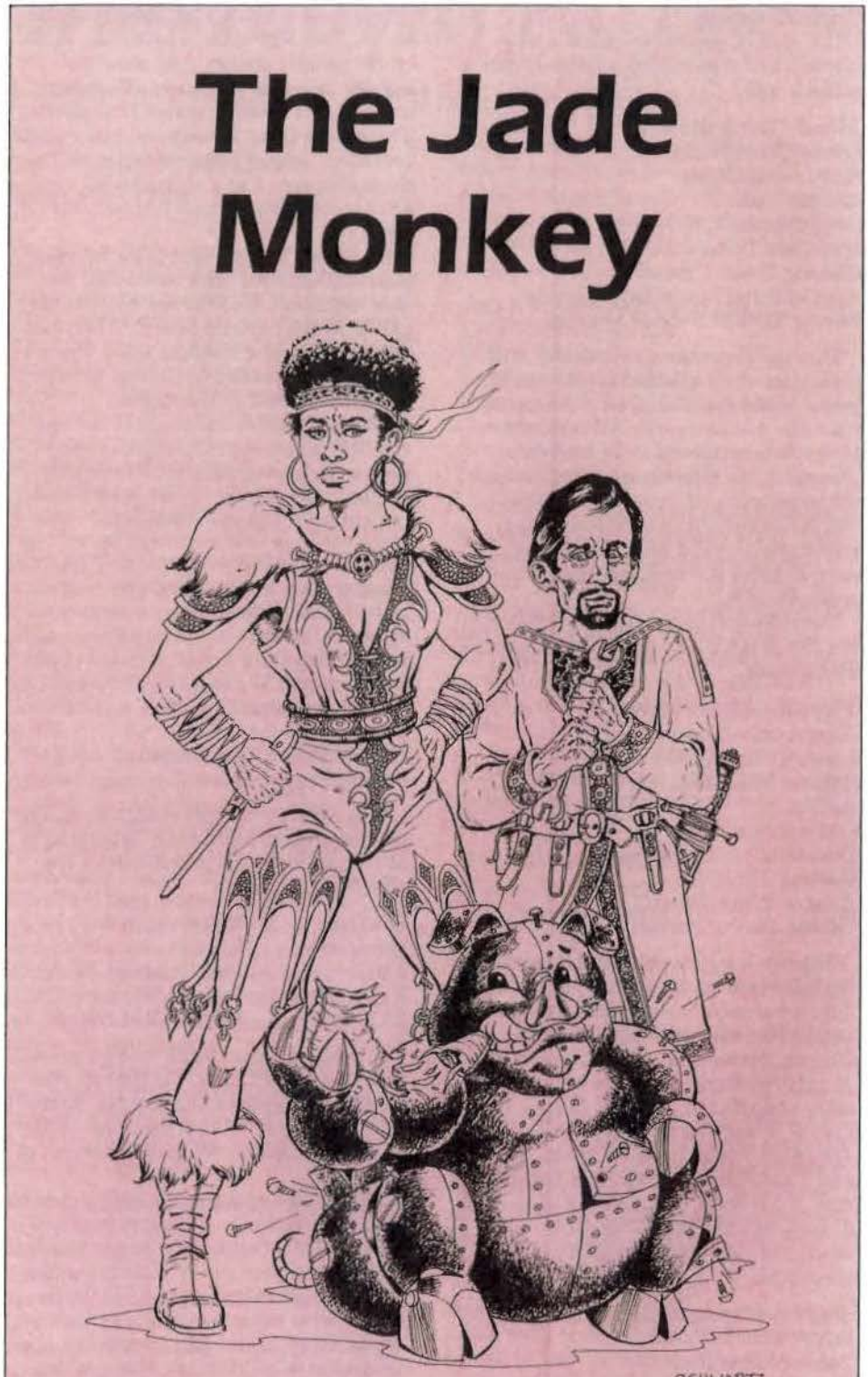
Hit Dice	Effect
less than 4	Kills
4 to 7 +	Paralyzes 2d4 Turns
8 to 11 +	Stuns 5d4 rounds
12 or more	Deafens 2d4 rounds

In addition, the caster will psionically null (see Mind Cloak) the psionic creature for a number of days equal to the difference in levels between the caster and the recipient. (With a minimum of one day.)

The nature of this spell allows it to be cast in response to a psionic attack; if psionically attacked, the caster can change any previously declared action and attempt this spell instead. If the caster wins initiative, the spell succeeds. If the caster loses initiative, the incoming psionic attack disrupts the spell.

❑

The Jade Monkey



An AD&D® 2nd Edition Game Adventure

Illustration by Stephen Schwartz

by Carl Buehler

Terrain: Ravens Bluff (or another city in the Forgotten Realms)
Party Levels: 42 (Average 7th)
Monster X.P.: Kill: 15,000 Defeat: 20,000
Retreat: 7,500
Adventure goal (restoring Macon) X.P.: 5,000

SetUp

* The player characters learn that a well-known wizard in town—Macon The Monkey Mage—sells potions and scrolls at very reasonable prices. The characters also know that he will be going away soon, so they better get to Macon's mansion fast before the bargains leave with him.

* A player character wizard receives a letter from Macon stating The Monkey Mage is interested in teaching the character new spells in exchange for watching his home while he is away. Macon states the PC wizard is welcome to bring friends to help protect the place.

* The player characters hear a rumor that the famed Monkey Mage will be attacked by another sorcerer of considerable power. It is up to them to save Macon.

DM's Background

This is the saga of how a brave adventuring band—the player characters—intruded into a friendly contest of wits and magic between two wizards: Macon, The Monkey Mage, and Serialla, The Snake Sage.

As the action unfolds, the friendly rivals have just completed their opening gambits in the garden courtyard of Macon's residence. Macon's first move was to cast a *magic jar* from a scroll. Serialla's first move was to laugh as Macon triggered the *sepia snake sigil* inscribed at the end of the scroll. The result was that Macon's body became encased in an amber force field a mere instant after his life force shifted into the jade monkey worn as a piece of jewelry by Na-na (his monkey familiar.) Na-na had been watching the proceedings.

Macon next tried—and failed—to possess Serialla. Serialla continued to laugh. Then, inspiration struck Macon. He possessed Na-na and would at least be able to move around of his own free

will until he could find a way out of his predicament.

He stretched his new simian arms and looked about the room. Before he could act further, he heard knocking on his door—enter the player characters.

The Monkey Mage, wanting to be careful, and not wanting any neighbors to see him like this, scoots into one of the many monkey-sized passages riddling his home. Serialla, confident the visitors will give up and go away, retires to Macon's lab to search for his spell books.

Macon considers the PCs intruders. He will try, throughout the scenario, to defend his home without destroying it.

Serialla, absorbed in trying to find Macon's spell books so she can put *sepia snake sigils* in them, is unaware of the action going on in other areas of the house—until the *Mordenkainen's faithful hound* guarding the lab barks.

To further complicate the situation, there is a creature in the basement—an angry water elemental who means to do in The Monkey Mage and retrieve a *decanter of endless water* Macon has been using.

Statistics for Serialla, Macon, and Wilbur, the main NPC, are listed at the end of this adventure.

Players' Introduction

You stand outside the front door of Macon The Monkey Mage's home. The dwelling is a single-story structure with smooth gray stone walls and a black slate roof. Set into a frame is a solid mahogany door with shiny brass fittings. The handle is a rendition of a brass dragon's head. The knocker resembles Death poling a boat. It is obvious the boat pole swings up and back to strike the side of the boat to produce a knocking noise. You must find Macon. You hope he is at home.

Entranceway

If someone uses the knocker or touches the door handle, the Death figure makes a sound, "that chills you to the very marrow of your bones." It is simply a magical effect. The door is unlocked. No one will answer it no matter how many times the PCs knock. When the characters eventually open the door, continue with the following:

As the door swings quietly open, you hear a munching sound. In front of you is a metal pig. It stands one foot tall at the shoulder. It is chewing on a metal wine flask.

It looks up at you and snorts between bites.

"Slurp, galump, chomp, chomp. Uhm, hi there. I'm Wilbur. Who are you? Chomp, chomp. Uhm, got any rusty scabbards or bent iron spikes? I could use a little desert."

The characters have encountered Wilbur, a kind of iron golem shaped like a pig. Wilbur does not know where Macon is, but he is concerned about the mage. Wilbur saw him earlier today and knows he hasn't left the residence.

Storage Room

The oak door to this room has a little swing door, apparently for the pig. Inside the room you find wooden boxes stacked haphazardly, barrels standing on end, and bags laying around.

Wilbur remembers he left an unfinished snack in here. He darts into the room and returns a minute later with the furless tail of a rat sticking out of his mouth. After swallowing the rat, Wilbur comments on its taste, texture, and how much he likes to eat dead rats.

Guest Room

The oak door to this room has a little swing door, apparently again for the pig. As you go inside you see an undisturbed bed against the south wall. There is a pine table against the west wall with two stools sitting next to it.

Wilbur waddles into the room, pokes his head under the bed, retrieves a shoe, and begins to eat it.

If the PCs enter the room, continue with the following:

You watch the pig devour the leathery snack. Then, you catch sight of an unusual flowery fragrance. A sparkly powder drifts from holes in the ceiling, covering you and the room's contents.

Put on your best concerned look and ask the PCs to save vs. poison. Those who fail (including elves and half-elves) fall into a deep sleep. Make sure that at least one PC remains unaffected. Tell that character he or she recognizes this powder as a variety of pixie dust that can be neutralized by washing off the victim with wine. This should get the characters into the kitchen and pantry.

The pixie dust was triggered by Macon, who caught up with the PCs in this room and triggered the trap. Because Macon does not have a working knowledge of the monkey tunnels in his home (only the monkey does), his arrival at the rooms the PCs visit is simple coincidence.

Bedroom

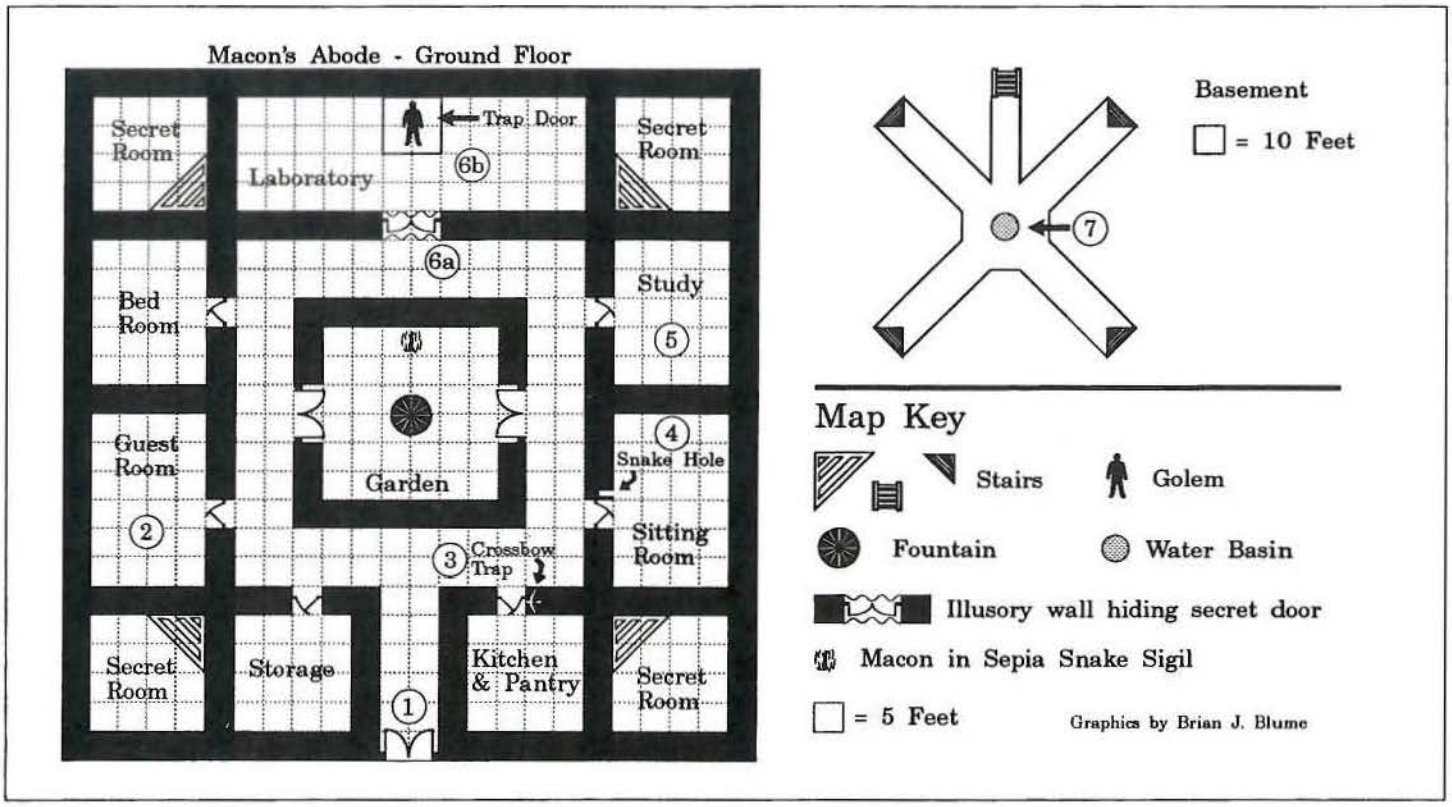
The oak door to this room also has a little swinging door for Wilbur. As you open the door you see an unmade, ornate four-poster bed with a red silk canopy over it. There is a teak table artistically carved with woodland scenes against the west wall. A matching chair sits beside it.

There is no trick or trap in the room. However, if the PCs linger here for a moment, Wilbur runs around the room looking for something to eat. He encourages the PCs to sit on the chair—all of them sit on the chair so it will break, be considered ruined, and therefore fair game for his next meal. If the PCs won't break the chair, he encourages them to break the table or a poster off the bed. If the PCs ask, tell them the furniture looks expensive.

Kitchen And Pantry

The door to this room has a little swinging door for Wilbur, which he quickly uses. You look into the room and see a fireplace. A large, black kettle with a ladle in it hangs inside the fireplace. You can tell it has been several hours since a cooking fire burned here.

Shelves of wine cover the west wall, and shelves of dry and potted goods line the east. A chopping block, with a cleaver imbedded in it, sits halfway between the wine shelves and the cooking pot. Bits of meat and cheese sit on the block—Wilbur has noticed these. He sits on the floor beneath the counter and sniffs up at the block.



Macon has reached this room, via the monkey tunnels, and is upset that the characters are blatantly wandering through his house. He casts *unseen servant* and directs the *servant* to swing the meat cleaver around, threatening the PCs. He especially wants to keep them away from his prized wines. Macon has researched a special version of this spell; the *unseen servant* will continue for two hours unless dispelled. It will follow the PCs out of the kitchen, around the wizard's house, wherever they go. The *unseen servant,* cannot be destroyed by physical means. However, there is nothing to prevent the PCs from physically taking the meat cleaver away from it.

If the meat cleaver is taken away from the *unseen servant,* it will continue to harass the PCs, attempting to trip them by pulling up rugs, etc.

Macon triggers another trap as the PCs leave the kitchen. The second PC out the door hears the thwup of many crossbow strings. Ten hand crossbow bolts have been fired at this PC. Each bolt has a THAC0 of 12, and the victim does not get the benefit of Dexterity or a shield. Each bolt that hits does 1d3 points of damage. Plus, each does an additional point of damage when it is pulled out because of its barbed point.

Sitting Room

The polished oak door to this room has a little swinging door for Wilbur. The room reeks of spilled wine and spirits. The floor is covered with brightly colored pillows that sport a great variety of equally colorful stains. Wilbur snatches one of the pillows and begins to gnaw at it, sending feathers everywhere.

As soon as all of the PCs—or most of them if there are a few holdouts—enter this room, Macon triggers another trap.

You hear an ominous click and hissing sounds as snakes begin pouring out of a hole in the wall near the door. The snakes slither to attack.

Snakes (4 each round for five rounds): Int Animal; AL N; AC 6; MV 12; HD 2+1; hp 10 each; THAC0 19; #AT 1; Dmg 1-3; SA Poison (save or take 3d4 damage after 1d6 rounds); SZ S; ML 8; XP 175 each.

Macon released the snakes. If the PCs successfully plug up the hole, that will limit the number of snakes coming out.

Study

The carved oak door to this room does not have a little swinging door for Wilbur. As you peer into this room you see a large oak desk on the far side of the room. The desk is facing the door, and a fine oak chair is behind it. Along the southern wall is a scroll rack. The north wall is decorated with a painting of a mage and a monkey.

There is an *edgeless dagger* on the desk. The PCs might confuse it with a letter opener. It is an intelligent magic item that possess the ability to cast convincing audio and visual illusions. The *dagger,* named Winston, will put the PCs through their paces when they explore the room.

As you enter the room, you see a brilliant flash of light from the top of the desk. While you sort out the spots dancing in front of your eyes, you see a long sword hovering above

the desk. It has a gleaming blue metallic sheen and is emitting an azure aura in a 10-foot radius. Almost as soon as it appears, it begins to speak.

"I am Winston, the blade of paladins, avenger of the most holy. Defend yourselves, intruders."

Winston uses an illusion of a dancing holy avenger to fight the party until the illusion is disbelieved, he reduces a character to less than 10 hit points, or until he becomes bored.

If the PCs believe the illusion is really a sword, it does 1d12 points of damage every time it hits; its THAC0 is 9, and it can attack twice each round. The PCs actually suffer the damage because they believe the illusion. However, after the sword vanishes, Winston—if not already found out—will continue with a second illusion.

Winston next creates an image of Macon, who talks to the PCs.

After dealing with the sword, it seems you have another problem to handle. A stately wizard materializes behind the desk. Wait, it's Macon. He looks up and regards you with gray, rheumy eyes.

"Hmmmm. How did you get in here? Who are you? What do you want? Speak up before I decide to turn you into tree toads."

Winston does indeed want to know who the PCs are, what they are doing here, how powerful they are, etc. He continues to ask questions until the PCs tire of answering them or until they start asking questions in return.

If the PCs mention they heard Macon is in danger, Winston immediately wants to know why. If the PCs sound convincing, Winston drops his illusion, explains to the PCs that Macon really is not there—that he was just creating an image of him.

Winston is concerned about his owner. He tells the PCs he hasn't seen Macon for several hours. However, he knows something was up, as Macon was busy studying spells. Winston also remembers hearing a woman's voice. Then he heard the woman laughing maniacally.

Winston does not know what room the woman or Macon were in. Because he is so concerned about his owner, he asks the PCs to take him with them.

Winston: The dagger is a cursed artifact. Its curse is it has no sharp edge and therefore cannot be effectively used as a melee weapon. However, Winston has the ability to cast near-perfect visual and audio illusions. He is also virtually indestructible. Even Wilbur can't eat Winston—Winston's too tough. Winston has been around for ages, and he has many stories to tell about the deaths of his previous owners. He loves to tell these stores because it gives him a feeling of superiority to have survived them. Winston's other ability, which can be quite annoying, is *teleportation without error* to visit whomever he likes—up to five times a day. Winston is Chaotic Neutral, has an Intelligence of 15 and enough Ego that people can't force him to do things against his will.

Winston should accompany the party whether they want him to, preferably by attaching himself to the least active PC to try to liven up the character.

Garden

Through this door is a beautiful fountain with a riot of jungle plants and trees growing near it. This is the most exquisite tropical garden you have seen . . . even though it seems out of place in Ravens Bluff. On the far side of the garden you see the amber outline of a man. You also see another door.

The man is Macon. If Winston or Wilbur is with the party, they recognize him. If the *sepia snake sigil* that trapped Macon is dispelled, his body slumps to the ground—apparently in a coma.

This tropical garden is maintained through the use of various spells. It was created so Na-na would have a place to go when she became homesick. The fountain has been *stone shaped* over a *decanter of endless water* in fountain mode. The water flows into a basin in the basement, which is drained in turn by three *bags of devouring.*

Laboratory

Wilbur eventually leads the characters here. When a PC touches the lab door that is concealed by an illusionary wall, read the following:

Your hand passes through the wall in front of you, as if the stone is nothing but air. As your fingers probe and find a bound wooden door hidden from your sight, an eerie barking comes from behind you. Something is biting your leg. What do you do?

The character touching the door has just been attacked by a *Mordenkainen's faithful hound.* The *hound* continues to attack the character until the character loses consciousness, shrinks to the size of a cat or smaller, or moves around the corner on either end of the hallway.

Faithful hound:: Int Semi; AL N; AC Nil; MV 12; HD Nil; hp Nil; THAC0 11; #AT 1; Dmg 3-18 (can only attack from behind); SA Attacks are equal to a +3 weapon; SD Takes no damage, must be dispelled to be eliminated; SZ M.

The *hound* is automatically dispelled after 12 rounds of activity.

When the characters get through the iron-bound door to the lab, read:

You have passed through an illusionary wall and the door it was hiding into a stone cage 12 feet square. Through the bars in front you see a stone statue of a warrior. Through the bars to your left you see a shimmering sphere 10' in diameter covering a dark-haired woman with pale skin and crimson lips. What do you do?

Serialla has formed a crude 12' by 12' stone cage around the door using her *wall of stone* spell. She just cast her *minor globe of invulnerability*, and her *polymorph self* spell (which allowed her to get past the *faithful hound*) just ended. In addition, her *protection from normal missiles* spell is running and will remain in effect for nine rounds.

As the PCs stand in the cage, she introduces herself as Serialla the Snake Sage. She wants to know who the PCs are and what they are doing here. If the PCs ask about her, she says she is a friend of Macon's and she is working on a surprise for him (true). After she has talked with the PCs for several minutes—and refuses to take down the cage because she isn't sure of them—read the following:

There is a loud rumbling and you feel the floor move beneath your feet. It is followed by an eerie growl. Serialla screams. Then, suddenly, everything becomes quiet.

She looks at you. "I believe your intentions are good, so I will dispel my *wall of stone*. All I ask in return is that you help me investigate what lurks below in the basement. I think that the secret entrance is in this room, but I have not been able to find it. I just hope that we can stop whatever is down there before it does too much damage.

"I'm don't know if I can fully trust you. But I must (sniffle). Please say you will help me. The thing in the basement sounds frightfully nasty."

If, for some reason, the PCs attack Serialla, she casts a few damaging spells at them and then casts *teleport* to take herself home. She figures the PCs are Macon's problem, and she doesn't have the time to deal with them.

After several minutes of searching, the PCs cannot find a way into the basement, and Wilbur and Winston have no clues how to get down there.

However, about this time Macon has found a way to join the group. By now Macon realizes the PCs are there to help him.

While you continue to look about, you spot a small monkey with a neckchain dart into the room. The monkey is jabbering animatedly, although you can't understand it. The monkey keeps pointing to himself, then the surroundings, then jumps up and down and points at himself some more.

The monkey can understand the PCs, so if they ask him questions he can nod, shake his head, or make other gestures. He can even write if the PCs provide paper and a quill. When the PCs realize that the monkey is Macon, the monkey brings them a scroll with a *levitate* spell on it. The monkey points to the scroll, then to a block of stone in the floor. If necessary, the monkey uses hand gestures to indicate the block rises. This is the way down into the basement.

If the characters opt not to use the *levitate* scroll, allow other reasonable ideas for lifting the slab to work.

The monkey/Macon wants the thing in the basement checked out before the PCs help him regain his true body. Serialla, if she is still present, will not admit to being the cause of Macon's predicament. However, Macon the monkey will not be reluctant to blame her.

The Basement

Walking down the mildewy stairs from the laboratory, you hear falling water and breaking waves. The air is thick with humidity as you proceed down a corridor toward the sounds of the deadly surf. As you near the water basin, which you suspect is beneath the fountain in the garden above, the hairs on the backs of your necks act like little wires, standing straight up.

Give the PCs a few rounds to cast spells for the coming battle—if they think to do so. Then, as they move forward, read the following:

You move closer until you see water falling from the fountain basin above. The water is flowing into a broken collection basin and through a hole in the ground. A bag lies open on the floor. It is similar to two bags attached to the collection basin. Reaching up toward an object lodged in the center of the fountain's base is the arm of a deep green water elemental. You hear the whooshing sound white water rapids make, as the elemental turns to fight you.

The water elemental was appointed by its community to rescue the *decanter of endless water* embedded in the bottom of Macon's fountain.

Serialla, if she is around, will only help in the fight if it looks the PCs can't handle the elemental.

Water Elemental (1): Int Low; AL N; AC 2; MV 6, Sw 18; HD 16; hp 128; THAC0 7; #AT 1; Dmg 5-30; SA −1 point from each die of damage if out of water; SD +2 weapon or better to hit; SZ H; ML 9; XP 10,000.

After the battle, the PCs would do well to leave the bag laying on the floor alone, as it is a *bag of devouring*.

A Happy Ending

Macon the monkey tries to get the PCs to put him back into his comatose human form. The real monkey probably would like this, too, as it would free him. If necessary, Macon the monkey will fetch a few scrolls of *dispel magic*.

After Macon and Na-na are their rightful selves, the mage makes some quick repairs to his fountain's drainage system. A quick *wall of stone* spell patches the basement floor.

Soaking wet, Macon meets you up in his study. He shakes each of your hands. Serialla giggles at the sopping mess he is making of the rug. He explains Serialla won this go round of their friendly contest, as putting a *sepia snake sigil* on his scroll of *magic jar*, was very successful—unfortunately.

"Serialla and I have been having these magical contests for quite some time. However, it will be quite some more time before the next one. I will win the next competition.

"Thank you very much for all of your help. I don't know what I would have done without you. Well, I promise to see each of you later this week and return the favor. Now you must excuse me. I need to talk to Serialla to see just how she effected her victory, and I want to find out where that water elemental came from. Oh, yes . . . and I must get back and study my spell books."

As you leave, you see a playful grin spread across Serialla's face.

Macon The Monkey Mage

12th Level Male Human Wizard

STR: 13
INT: 17
WIS: 10
DEX: 16
CON: 15
CHA: 15

AC Normal: 3
AC Rear: 5
Hit Points: 40
Alignment: Chaotic Good
Languages: Common, Elvish, Dwarvish, Gnoll, Orcish, Gnomish, Halfling, and Sylph

Age: 42
Height: 5′ 11″
Weight: 143
Hair/Eyes: Black/Black
Weapon Proficiencies: Dagger, staff
Nonweapon Proficiencies: Ancient history (16), astrology (17), ancient

languages (17), reading/writing (20)

Magic Items: *Dagger +2, boots of striding and springing, gauntlets of swimming and climbing, bracers of defense AC 5*
Spells/day: 4 4 4 4 4 1

Spell Books

Level One

Cantrip
Comprehend Languages
Detect Magic
Identify
Magic Missile
Mending
Spider Climb
Taunt

Level Two

Blur
Detect Evil
ESP
Fog Cloud
Levitate
Magic Mouth
Improved Unseen Servant
Web

Level Three

Blink
Delude
Dispel Magic
Hold Person
Infravision
Item
Secret Page
Tongues

Level Four

Confusion
Dig
Evard's Black Tentacles
Fear
Fire Shield
Fumble
Polymorph Self
Remove Curse

Level Five

Avoidance
Chaos
Cone of Cold
Feeblemind
Passwall
Wall of Force
Wall of Iron
Wall of Stone

Level Six

Conjure Animals
Geas
Glassee
Legend Lore

Na-na, spider monkey familiar: Int Low; AL N; AC 5; MV 12, 9 in trees; HD 3; hp 20; THAC0 18; #AT 3; Dmg 1-2/1-2/1-4; SZ S; XP none.

Macon is known as the Monkey Mage because of his unusual familiar, Na-na. Macon makes his living dealing with cursed items. He has a penchant for pranks, which usually go wrong, but his rugged good looks, sharp wits, and winning smile have always pulled him through trouble. Macon cannot stand eating bananas because he once ate three dozen of them in one sitting as a kid.

When he occupies the form of Na-na, he is only able to cast his version of *unseen servant* because he is so familiar with that spell. Na-na's unfamiliar body makes other spells too difficult.

Serialla The Snake Sage

10th Level Female Human Wizard

STR: 10
INT: 16
WIS: 11
DEX: 12
CON: 16
CHA: 16

AC Normal: 3
AC Rear: 5
Hit Points: 35
Alignment: Chaotic Good
Languages: Common, Elvish, Dwarvish, Gnomish, Halfling, Stone Giant, Storm Giant

Age: 35
Height: 5' 3"
Weight: 110
Hair/Eyes: Black/Green
Weapon Proficiencies: Dagger, staff
Nonweapon Proficiencies: Reading/writing (17), animal handling (snakes) (12), spellcraft (14)

Magic Items: *Bracers of defense AC 5, slippers of spider climbing, ring of warmth, ring of sustenance, brooch of shielding* (67 charges)
Spells/day: 4 4 3 2 2

Spell Books

Level One

Cantrip
Charm Person
Comprehend Languages
Detect Magic
*Magic Missile**
*Shield**
Spook
Unseen Servant

Level Two

*Knock**
Levitate
Locate Object
*Mirror Image**
*Shatter**
Spectral Hand
Strength
*Web**

Level Three

Dispel Magic
*Feign Death**
Non-Detection
Secret Page
Sepia Snake Sigil
*Slow**

Level Four

Emotion
Extension I
Plant Growth
Polymorph Self
*Polymorph other**
Vacancy

Level Five

Animal Growth
Dream
Sending
*Telekinesis**
*Teleport**
Wall of Iron

* Indicates spells in her memory when the PCs begin the adventure.

Serialla is known as the Snake Sage because of her expertise with snakes. She has been Macon's friend since childhood, and she is the one who first proposed the secret yearly contests. She is a sweet woman who appears sinister because of her gruff voice, dark hair, penetrating eyes, and pale skin.

She can be overly competitive, as she wants to prove her worth as a prankster to Macon. This is why she resorted to the *sepia snake sigil* trick when she learned Macon had a purchased a scroll with a *magic jar* spell on it.

Wilbur the pig-iron pig golem

Int Low; AL N; AC 3; MV 9; HD 5; hp 40; THAC0 15; #AT 1; Dmg 1-6; SA see below; SD see below; SZ S; ML 20; XP 750.

Wilbur was presented to Macon as a gag gift. He is the household trash disposal with legs. his original weight was 833 pounds, but it has been reduced through enchantment to 83 pounds. This keeps him from crushing people's feet if he accidently steps on them.

In addition, Wilbur can talk.

Special Attack: Wilbur counts as a +5 magic weapon for purposes of hitting things. This allows Wilbur to eat almost anything.

Special Defenses: Wilbur is only affected by +3 or better weapons. Magical electrical attacks slow him for three rounds. Magical fire attacks repair 1 hit point of damage for each die of damage they would normally do. Wilbur is affected by rust monsters, and they scare the . . . out of him.

Wilbur is an easy-going golem who has a limitless capacity for eating trash (which he does with relish when he can get it). He is not very bright, but he can carry on conversations even if what he says does not always make sense. Some favorite topics are:

* Why he can talk. He claims he can talk so he can ask people to move out of the way while he is cleaning.

* What it would be like to be a flying pig. Wilbur really wants to learn how to fly.

* Why are people so squeamish about what they eat. Wilbur likes to eat everything and anything.

Wilbur knows where all the rooms are on the ground floor (except the secret ones). However, he will have trouble finding the lab until the PCs have explored the rest of the house. ❑

The Living City

As The Vine Twines

by Gregory Failing

As The Vine Twines is the well-kept shop and winery of the halfling cleric Jolly Greenleaf. Located on 37 acres on the outskirts of Ravens Bluff, it provides some of the best wines to be found in all of Faerun. The shop is about 40' wide by 30' long and is connected to the warehouse and winery by double doors in the back wall.

Upon entering the shop, browsers are overwhelmed by the number of containers filled with different wines. Most are available to the general public, but some are made for special groups, such as clerics, nobility, or the Lord Mayor and his entourage. Many of the wines can be purchased already packaged, but some customers opt to save money by bringing their own containers and having them filled from a barrel.

At the back of the shop is a counter where patrons can taste wines before buying. The samples are small and only given to adults. Jolly Greenleaf is careful that youngsters do not buy his product. Greenleaf also will not sell to those he believes overindulge; he contends wine should be savored and not used as an everyday beverage.

One sip evidences why the wines are so costly. However, the price rarely scares customers away. Most people know Jolly will barter for wine, even taking IOUs for services. Many merchants trade supplies just for a bottle of fine wine. Jolly prefers to trade for fruits, which he turns into wine.

The shop also has become a trading ground for information and services. Jolly likes to help the local people who help him by gathering grapes in the fall. To do this, he put up a "public board" where people can advertise their services and where merchants and adventurers can solicit for help.

The board was actually Brandywine's idea. Brandy, Jolly's assistant, loves her job almost as much as she loves gossip and helping others. She is a treasure trove of information. The young woman is apprenticing to Jolly—and at the same time he is helping her to become a cleric of Llira. The pair will use their clerical abilities, at no charge, to help anyone who seeks them out. Despite the pair's faith, they do not run a temple, nor are they heavily involved with the one in Ravens Bluff. The shop keeps them too busy.

The main warehouse and storage area contains the packaged products. Barrels and kegs in racks along the south wall store vintages ready for sale. Empty containers and materials needed to produce the wine are kept in the northeast corner. Products are loaded onto wagons or pack trains through a set of double doors in the west wall. Another set in the east wall lead into the processing area.

A quick look at the material stacked in the warehouse indicates how far Jolly's bartering extends. There are piles of wood specially prepared by distant druids for use in making kegs and barrels. Herbs and spices from far lands and nearby farms are stacked on shelves. Families of dwarves provide iron hoops to hold the kegs together. Much of the equipment used in the winery has been supplied by gnomes—and to everyone's surprise it works.

Behind the warehouse is the processing area or winery. This has two levels; the one directly behind the warehouse handles the processing of raw materials, while the cellar is used for aging and bottling. In the fall this area is filled with clanking and grinding machinery that turns the grapes into juice. The juice is put into barrels and fermented until the wine is ready. Once the solids have settled, the wine is pumped into new barrels, which are lowered into the cellar for aging until it is ready to be bottled.

During the operations, Jolly and Brandy use modified *healing* spells to keep the wine in good shape and to remove any unwanted solids or "bugs." Once the wines are bottled, they are moved upstairs and stored in the warehouse until sold.

Some of the wines are given special treatment to change their character. This is done next to the bottling room in Jolly's private chapel to Llira. The room contains a small altar and a magical *statue of Llira* that allows Jolly to control the temperature of the room. By adjusting the temperature, Jolly can change the character of the wine, producing wonderful ports and sherries.

Baco and Pinot Noir are human brothers who help prepare the wine. They work from early fall until the wine is bottled and ready for sale; this is usually late spring. Once the work is done, they head off on grand adventures—usually spurred on by messages they pick off the board.

During the summer, Brandy runs the store while Jolly researches new uses for clerical spells and works in the vineyards with Gray Riesling. Gray is a local half-elven druid who helps with grape growing in the summer and fall in exchange for wine to be used in druidical ceremonies.

Wine	½ Caraffe	Caraffe
White	2 gp	3 gp
Red	3 gp	5 gp
Sherry	4 gp	8 gp
Port	5 gp	10 gp
Rose	2 gp	3 gp
Blush	3 gp	6 gp
Sparkling White	5 gp	10 gp
Apple	2 gp	3 gp
Blueberry	2 gp	3 gp
Raspberry	6 gp	10 gp
Blackberry	10 gp	18 gp
Strawberry	2 gp	4 gp
Royal Violet	15 gp	30 gp
Dandelion	7 gp	12 gp
Sparkling Emerald	9 gp	17 gp
O'Kane's Delight	11 gp	20 gp
Vintage DeVillar	14 gp	25 gp
Wine Culer	1 gp	2 gp
Sangria	15 sp	1 gp
Spiced Wine	2 gp	4 gp

New Clerical Spells

Age Wine *(Alteration)*

Sphere: Creation, Plant
Range: 1 yard
Components: V,S,M
Duration: Permanent
Casting Time: 1 turn
Area of Effect: 5 gallons/level
Saving Throw: None

With this spell, a cleric brings a wine to maturity, increasing the value of the vintage. The material component of the spell is a pinch of yeast.

Purify Wine *(Alteration) Reversible*

Sphere: Creation, Plant
Range: 1 yard
Components: V,S
Duration: Permanent
Casting Time: 1 turn
Area of Effect: 3 gallons/level
Saving Throw: None

Casting this spell removes sediments and other impurities from a volume of wine.

The material component is a clear glass ball

The reverse of this spell, the component of which is a smoky-colored glass ball, fouls a volume of wine.

Jolly Greenleaf

7th Level Male Halfling Cleric

STR: 12
INT: 14
WIS: 17
DEX: 13
CON: 11
CHA: 14

AC Normal: 7
AC Rear: 7
Hit Points: 35
Alignment: Chaotic Good
Languages: Common, Dwarvish, Elvish, Gnomish, Orcish, Halfling

Age: 55
Height: 3′ 2″
Weight: 85
Hair/Eyes: Brown/Blue
Weapon Proficiencies: Staff
Nonweapon Proficiencies: Winemaking (19), bartering (17), healing (15)

Magic Items: *Ring of protection +3, statue of Llira, staff of healing*
Spells/day: 5 5 3 1

Jolly always has a smile on his weathered face, and his eyes sparkle, especially when he is around children. He usually wears light leather work clothes, but when visiting he wears colorful outfits that generally clash. He is seldom seen with a weapon, and then only with a staff.

He is forever in pursuit of better winemaking skills, as he wants to produce the best wines in the Realms. Most say he already does, but he is not yet satisfied. He also loves to see people happy and goes out of his way to make others smile. As a result, Jolly has little wealth, giving most of it away to the less fortunate and keeping only enough to make the business go. What little he has is in gems he has taken in trade for wine; these he keeps hidden in his altar to Llira.

Jolly does not go on adventures, but he does spend part of the summer months developing new spells or finding new uses for known ones. On occasion this has lead he and his friends on long trips—in the company of adventurers for protection—to find special components. He is willing to spend hours telling about these trips.

Jolly was born into a large halfling family where he learned to enjoy good food and wines. As he matured, he noticed few of the wines he tasted impressed him. He began traveling with his father, a merchant, and started sampling wines from distant places. He became increasingly frustrated with the wines he found.

Finally, at the age of 35, he decided to make wine himself. For the next 10 years he studied with the best winemakers in Waterdeep, but none of the wines came up to his expectations. Depressed, he wandered aimlessly for a year, eventually ending up in Ravens Bluff, where he met France, a traveling cleric of Llira. France tried hard to bring the halfling out of his depression—and he would have failed had they not discovered the possibilities of using Llira's help in making wine.

Because Llira is the goddess of happiness and celebration, France felt she would want to have the best wines available for use in celebrations. Jolly spent the next two years learning about Llira and becoming a cleric to her faith. then, during the next half-dozen years he set up his vineyards and winery, making wines with the help of her spells. Each year the wines have improved.

Brandywine Furfoot

3rd Level Female Halfling Cleric

STR: 10
INT: 16
WIS: 18
DEX: 18
CON: 10
CHA: 17

AC Normal: 6
AC Rear: 10
Hit Points: 20
Alignment: Chaotic Good
Languages: Common, Halfling, Dwarvish, Elvish, Gnomish, Orcish, Goblin, Lizardman

Age: 37
Height: 3′ 1″
Weight: 69
Hair/Eyes: Blond/Blue
Weapon Proficiencies: Staff, mace
Nonweapon Proficiencies: Winemaking (18), healing (16), herbalism (14),

Magic Items: *Ring of warmth, staff +1*
Spells/day: 4 3

Brandy is an attractive halfling, turning the heads of nearly all the male customers. She wears neat, pastel dresses and almost always curls her hair in the latest fashion. Like her mentor, Brandy always smiles and tries to make others happy.

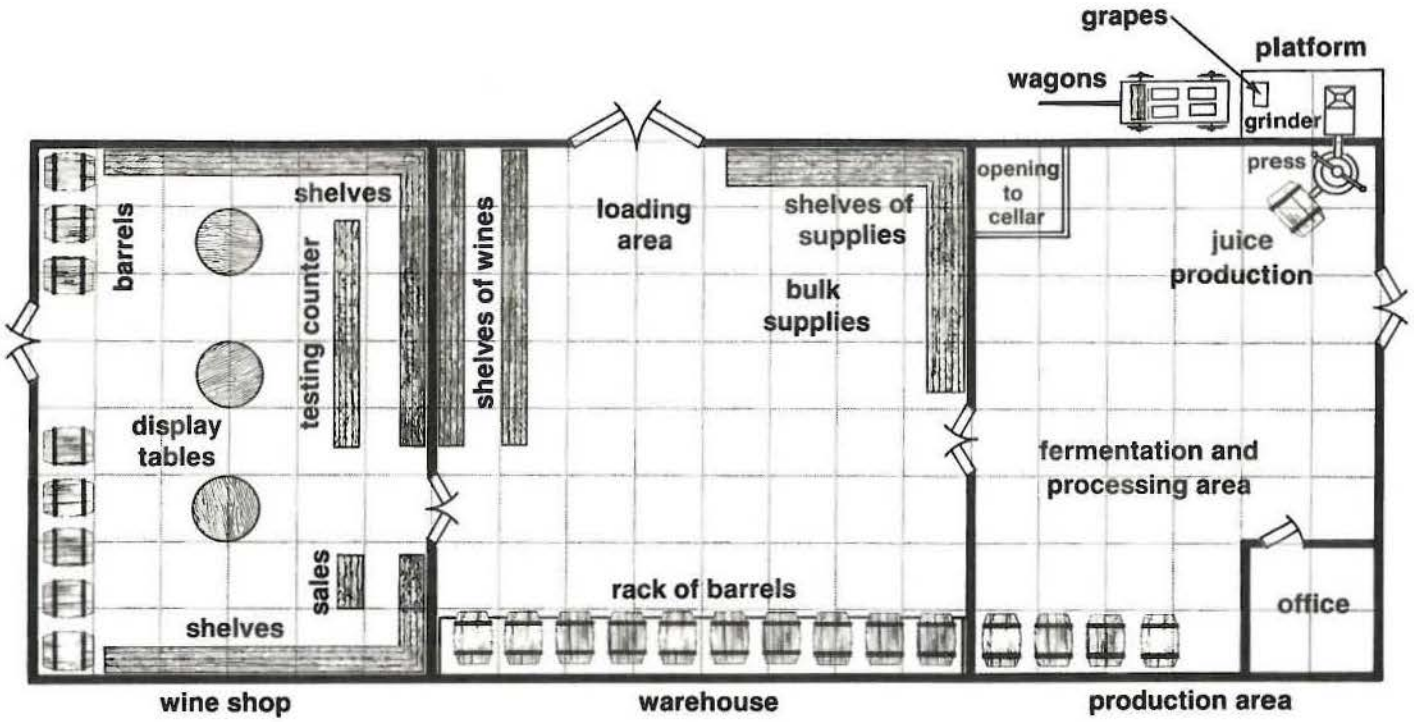
Brandywine was not always happy with her work. As a youngster she fell in with the wrong crowd and roamed Ravens Bluff's streets, begging and stealing from outdoor merchants. However, a part of her knew she was doing wrong and hoped she would get caught. While that never happened, the rest of the gang was captured, leaving Brandy alone. She decided to try her luck in a different city. She walked out the city gates and started on her way. It was not long before she spotted Jolly tending his vineyards. She stopped to chat, hoping he would offer her grapes—she was very hungry. Instead, he offered her a job.

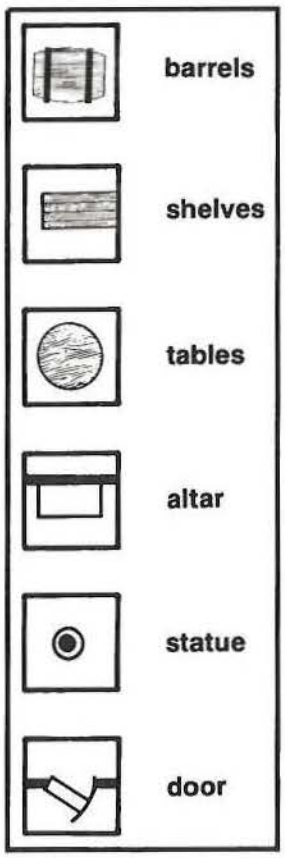
Delighted to have a home, Brandy delved into the vineyard work and her clerical studies—leaving her past forever behind.

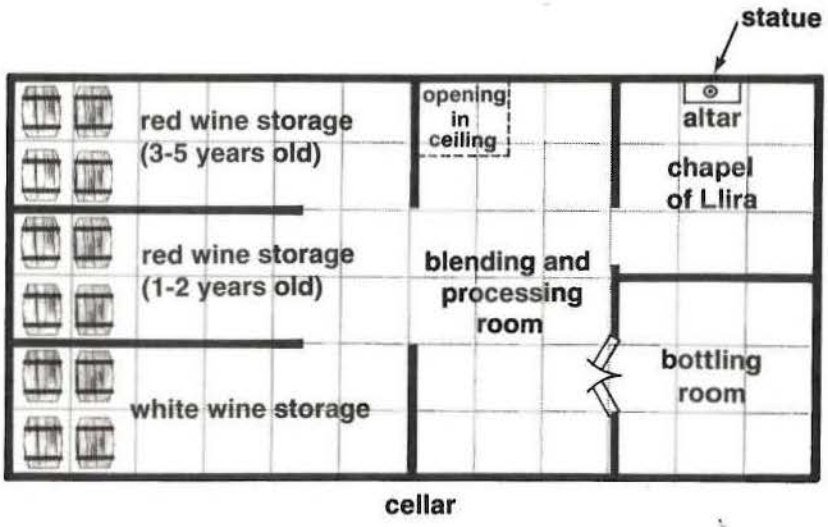
She is a charming woman, and a bit of a gossip. She extracts as much information as possible from customers, and especially from people she believes are adventurers. Thus, she is the source for many rumors, and many tidbits of true wisdom.

❑

As The Vine Twines







1 square = 5 feet

Truly Tacky Treasure

One Man's Junk Is Another Man's Gold

by Fran Hart

"Grandfather, tell me a story—please."

The request came from the seven-year-old boy who sat dreamily watching the swaying flames of the hearth fire.

The ancient, who also had been watching the blaze, switched his attention to the child.

"Well, that I will," the old man said. "I can't think of nary a better way to pass a rainy afternoon."

The old man looked up at the great sword hanging above the hearth and hitched himself into a more comfortable position in the chair.

"And what kind of a story would you want to hear?"

"An adventure story full of fighting and great treasure!" came the boy's quick reply.

"I know plenty of that type—from my own seeing and doing and from tales my companions told. I was a fighter from age 15. Though I was young, I was taller than most full-grown men, stronger than most, and full of the spit and vinegar that makes a young lad ready to take on the world.

"And I had dreams—a young man's dreams of wealth and glory. I traveled with the best, with a group called Rory's Band of Seven. There wasn't a one in that company who you couldn't trust to have at your back when the fighting was rough, the swords were swinging, and the spells were flying. "I remember this one time when I was with Rory's Band of Seven, only this time there were five of us because Rory had been killed by the backblast of a *fireball* let loose in a corridor by Narcolept The Mage. Narcolept was laid up shortly after that because of the drubbing he was given by Sturgo, another member of the Band of Seven. Sturgo was upset because the party leader—who was his half-brother—had just been toasted."

"Grandfather!" the boy interrupted, not wanting to hear the grisly details of that particular story.

"Well, as I was saying. The five of us heard the tale of a deserted keep that was rumored to be the home of an eccentric collector of strange and fabulous oddities. I had come across an old and faded map that showed the location of this keep. So it was natural for us to want to check this place out."

The old man explained how the five members of the Band of Seven followed the map and battled fierce monsters and guardians that stood watch over the keep.

"We took some grievous hurt as we fought our way to that old treasure storeroom. We defeated the last guardian and won our way to the final door—the door between us and that fabled trove. Quicksilver, who had the most experience in lock picking and such things, held his breath and started to work on the mechanism. The rest of us took shelter behind our shields—just in case. All of a sudden, Quicksilver steps back, grins, and the lock clicks open.

"We waited a few seconds, because you know that even greedy men are cautious."

"What? Then what, Grandfather? What happened next?"

"Well, child. Me and Big Tom, who had suffered the least damage getting to this point, crept forward and peeked into the room. And I'll tell you straight, boy, what we saw proved to be one of the biggest mysteries of life.

"You see, I've lived rough and I've lived gentle. I've lived one winter with the elves of the Whistling Trees and seen items made by those elven craftsmen—the wonder and glory of those objects fair took your breath away. I've seen inside a dwarven temple to Moradin. And what those dwarves could do to stone and metal ore was enough to give you respect for the entire race.

"What I'm coming around to is that what we saw in that room near made our eyes pop out."

The old man lapsed into contemplative silence, shaking his head a few times. Unable to stand the suspense any longer, the boy tugged on the oldster's sleeve.

"What was it, grandfather? What was the treasure?"

"Why, boy, it was truly tacky treasure. That's what it was—the likes of which I'd never seen nor hope to see again. It was heaped into great mounds about the room. It just goes to prove one thing, lad. One man's trash is another man's treasure."

Treasure

Truly tacky treasure varies greatly from kingdom to kingdom.

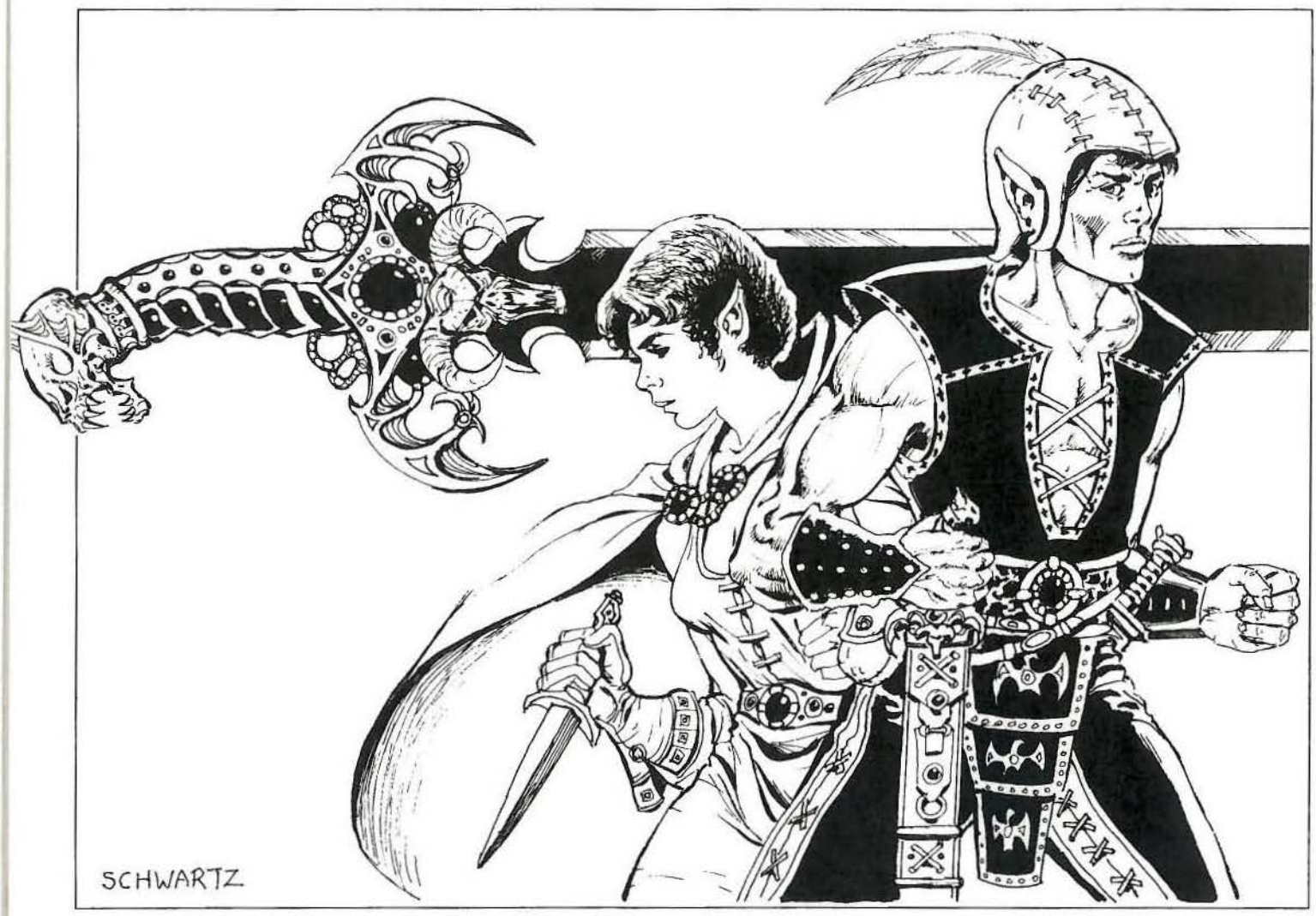
The following items were found by Rory's Band of Seven (five at the time). Although the band sealed the treasure room after recoiling from the contents, reported sightings of some of these items plagued their remaining days.

* Crocheted coverings for battering rams and ballistae.
* Black velvet tapestries depicting popular bards of the period in assorted performing poses.
* Fringed, decorative pillows embroidered with the words: "Souvenir of Ravenloft."
* Polyester cloaks made from the skins of immature doublenits. More than 1,000 pelts go into a human-sized cloak.
* Tiamat night lights. Permanent *continual light* spells are cast on the five heads of these ceramic figures to keep you company in the dark.
* Life-size stone replicas of shambling mounds suitable for painting and placing in yards or keeps.
* Bell-bottom armor, some with optional Nehru style collars on the chest protectors. It is hard to walk in, but was once very fashionable.
* Fake crossbow bolts in the head. A curved piece of wire separates the two halves of the bolt and can be warn on the head for that great after battle gag effect.
* Ki-rin bobblehead dolls. A flick of your finger against its spring-suspended head will cause this delightful representation of a wise ki-rin to nod its noggin in response to your questions. It is a real hoot at parties or when attached to the top rail of your chariot.
* Glow-in-the-dark statues of deities.
* Leather jerkins with sewn-on beads that spell out (in various languages) "I'm with the undead."
* Dribble goblets. They look like expensive silver, but serve your friends drinks in one of these at your next celebration, and watch the fun begin.
* Fake dragon fewmets. Watch the paladin's eyes light up when he spies these on the trail up ahead.

❑

The New Rogues Gallery

The Freelancers



by Sascha Isaac Segan

When people in Ravens Bluff are in trouble or need a difficult job done—and have cash on hand—they know exactly what to do. They call the Freelancers.

Local rumors about the Freelancers abound. Some say they are retired adventurers working for good. Others say they are heartless mercenaries ready to take any side for a sizable fee. A few believe they are an evil force, possessed by spirits of destruction. All agree, though, that the two adventurers who call themselves the Freelancers are supremely competent, extremely wealthy, and reside somewhere in Ravens Bluff, appearing where needed.

The Freelancers are actually the brother-and-sister team of Kevin and Krynna Mittak, half-elven adventurers with dark secrets, shady pasts, and a love for excitement. They reside in a suite at Volodar's Stardust Inn (see issue 41) under assumed names. The pair keeps tabs on Ravens Bluff's happenings by venturing out under their numerous identities. No resident of the city knows their true names, and they are inclined to keep things that way.

Kevin and Krynna look for three things in a job: a good cause, adventure, and gold—in that order. Generally, they charge from a few hundred gold for a simple job, such as rescuing someone from a villain's clutches, to tens of thousands of gold for a prolonged, dangerous quest. They tailor their fees to the client; a poor mother searching for a kidnapped child would pay little, a rich merchant gleefully will be milked for all he is worth. Fees are collected upon completion of the quest, and customers defaulting on payments should either have excellent reasons or get quickly out of the vicinity of Ravens Bluff if they value their lives.

To contact the Freelancers, prospective clients ask around the inns and taverns along the wharf. They are

usually—and quickly—directed to an abandoned building in Crow's End (the city's shady quarter), where Kevin and Krynna pay street urchins to daily retrieve written messages. If the job described in the message interests them, the prospective clients are approached by a human woman introducing herself as a representative of the Freelancers; she quizzes the clients further. This woman is actually Krynna in disguise, and she uses her *medallion of ESP* to determine if the client is on the level. If she and Kevin decide to take a job, they contact the client within a few days to discuss details and fees.

Kevin and Krynna Mittak are disillusioned adventurers. Their parents killed by drow, they set out on a mission of vengeance at an early age, collecting a party and engaging in a number of daring missions against the dark elves. Even now they have an unusual hatred and knowledge of drow; they speak drow and can easily recognize a Drow renegade—to whom they'll be well disposed.

Bards have made a number of songs about their adventures, and the pair feels especially generous when around a bard knowing lays such as *The Siege Of Myth-Drannor* and *The Driving Of The Dark*, both stories were derived from their exploits when they still called themselves Kevin and Krynna Mittak.

Their last adventure under their real names was about three years ago. The Mittaks and a few friends were on a mission for a wizard when they encountered a powerful evil spirit. The band defeated the spirit, which now resides in Kevin's sword, Secondeath. Only Kevin and Krynna survived the encounter.

Tired and disgusted, the pair settled in Ravens Bluff and began a mercenary existence. They still long for true adventure, and are looking for a noble cause to which they can once again devote their entire lives. Ravens Bluff is thus just a stop for them.

Some of the guises they are known by include: Yelmnak and Freda Beeswarm; Roga Uppercrust and Sally Lea; Harry Strongarm and Ellisa Bluecloak; Lord and Lady Whiteyard; Arnold and Amanda Amarant; Dennet Bartlet and his daughter Cyndi; Rupert Swallow and his cousin Bernice Lacey; Verum and Mirum of the Black Rose Tribe; and Wolfgang Smyth and his apprentice Allegro Cloudspinner.

Kevin Mittak

11th Level Male Half-Elf Fighter

STR: 16
INT: 15
WIS: 15
DEX: 10
CON: 12
CHA: 17

AC Normal: −4
AC Rear: 0
Hit Points: 90
Alignment: Varies
Languages: Common, Elvish, Thorass, Drow, Orcish

Age: 42
Height: 5′ 11″
Weight: 159 lbs.
Hair/Eyes: Black/Black
Weapon Proficiencies: Long sword (specialized), long bow, crossbow, dagger, mace, hammer
Nonweapon Proficiencies: Blindfighting, ettiquette (18), riding (land-based) (18), local history (17)

Magic Items: *Elven chain mail +4, shield +4, amulet of proof against detection and location, hat of disguise, Secondeath**

* New magic item described at the end of this column.

Kevin looks to the average observer like a slightly tired, calm young man who dresses in simple, yet well-made clothes. He is often clad in black chain mail, a gift from his adventuring days, and he carries a black sword in an embroidered scabbard.

Kevin, who can pass for human when he desires, has a commanding manner and can win over even cynics with his unassuming but driven mode of persuasion. He uses his hands frequently to illustrate major points. He is ever the leader, strategist, and strongarm of the Freelancers. He is also something of a dreamer, prone to fly into the land of possibilities on short notice. However, under his drive and dreaminess is a core of iron, and anyone trying to get personal information out of him is quickly rebuffed.

Morally, Kevin is an enigma. When he is ill or injured *Secondeath* exerts control over him. But he tries his best to do good. Consequentially, his alignment shifts between Chaotic Evil and Chaotic Good.

Despite his turbulent nature, he is quick to champion the underdog, and he tries to steer the Freelancers safely away from anything involving overt dishonesty, big business, or politics. He makes sure only private individuals hire the Freelancers.

Krynna Mittak

12th Level Female Half Elf Thief

STR: 9
INT: 14
WIS: 13
DEX: 18
CON: 15
CHA: 18

AC Normal: 0
AC Rear: 4
Hit Points: 53
Alignment: Chaotic Good
Languages: Common, Elvish, Thorass, Drow

Age: 39
Height: 5′ 5″
Weight: 106 lbs.
Hair/Eyes: Black/Blue
Weapon Proficiencies: Short sword, light crossbow, knife, garrote, lasso
Nonweapon Proficiencies: Appraising (14), tumbling (18), reading lips (12), disguise (17), reading/writing (17)

Magic Items: *Bracers of defense AC 4, gem of seeing, ring of invisibility, short sword +2, dagger +2, boots of speed, medallion of ESP*

Thieving Skills

PP	OL	FT	MS	HS	DN	CW	RL
65	90	70	95	95	85	95	30

Krynna is a ravishing, dark-haired beauty who dresses impeccably—in black. She is not afraid to use her looks to her advantage, swaying opinions when Kevin's charisma fails.

She often uses her powers of disguise to infiltrate various factions within the Living City in search of news. She is also more of a pragmatist than her brother, bringing him down to earth and to the task at hand when necessary. She has her eyes on the bottom line, figuring fees (she realized long ago that Kevin marks them much too low) and reminding her brother that Ravens Bluff is but one stop in their lives.

Krynna likes to think she has no morals or scruples, but generally she is a good person. However, she speaks with a low-pitched voice, tinged with biting sarcasm, to make people wary of

Continued on page 31

The Living Galaxy

Astronautical Adventuring: The Spacecraft Player Character, Part 3

by Roger E. Moore

The past installments of *The Living Galaxy* focused on ways to create and role-play a spacecraft as a player character in a science-fiction role-playing game. Assuming you want to give the idea a try, you now face one final question: What sort of adventures can a smart spacecraft have, anyway?

The answer is that a spacecraft player character can take part in almost any adventure the game master can imagine. Fitting into the adventure, though, can be a problem. A spacecraft cannot go everywhere human or alien PCs can go, such as through narrow corridors or into underground bunkers or caverns (much less normal houses). But with a little tinkering, this problem can be resolved to everyone's happiness.

On The Go, Or On The Run?

Of course, just the fact one of the PCs is a spacecraft will have an effect on the way the adventure turns out. If you are a GM preparing to start a campaign with a spacecraft PC, you might think about the following questions when you set up each adventure for the group:

1. Who knows the ship is sentient? Thinking ships might be so uncommon as to be disbelieved or feared, and interested forces might try to capture or dismantle one. Some societies and religions might be repelled by intelligent machines or cyborgs. A spacecraft PC might have been created as a secret military weapon; if so, the ship PC might have escaped from its creators to establish a life of its own far from its old home, or (if it accepts its job) it might get orders for covert missions from higher authorities. Consider the problems, too, if word gets around about this once-secret ship. An intelligent ship might have no civil rights, not being legally regarded as "human."

If the ship's intelligence is no secret, then different power groups might try to bribe or kidnap (hijack?) the ship to gain its services. If there are lots of intelligent ships around, they probably have personal rights, such as the protection of the law, the right to vote, the ability to have a bank account and own personal property, etc.

2. Is the ship or its crew in debt? The need to pay off a huge debt—perhaps incurred by the building, training, or purchasing of the ship itself—could motivate the ship and other PCs to search for any profit-making venture they can find. The ship itself might be indentured to a company or government until the debt is paid off, with special devices implanted into the ship's machinery (or special programs in its computers) to prevent it from escaping or disobeying its controllers.

3. Are the ship and its crew acting as free agents? If not, they might be part of a military force, acting on orders in each adventure, or they might be trying to pay off a debt (see the previous paragraph). There are other situations in which ship and crew PCs would be working voluntarily for another power, receiving rewards for their work (or they might be forced to serve, with their lives being their own rewards for servitude—until they can escape).

4. How many crewmembers (PCs and NPCs) are involved in the scenario? Adventures involving only a few characters besides the ship probably will be tight and fast paced. Those involving many characters will be slow paced and loose in direction and organization. Tight and fast is the best way to go for most GMs; loose and slow games usually fall apart before long, due to player disinterest.

5. Does the spacecraft have at least one robot through which it can interact with the other PCs? If the "avatar" solution noted in the two previous columns is used, then almost any sort of adventure is possible. The ship's mind, in its robotic body, can make its way through planetary environments and can carry equipment, search for riches, and fight enemies like everyone else. This will usually help the ship PC become more integrated into the party, so long as there is a reasonable balance in powers and skills among all characters.

If no "avatar" is present, the ship's movements will be restricted to outer space, starports, and so on. This problem can be partly fixed by allowing the ship to communicate with the other PCs through radio or similar devices, so the ship can offer advice. But will this option keep the spacecraft's player interested in the adventure? That depends on the player. Last month's column discussed some ways to change the ship player's role in the game to keep him involved, and a careful reading of those options should help.

6. What are the spacecraft PC's limits and flaws? In what ways is the ship vulnerable? A good GM should be able to play on these limits to the advantage of any adventure. No one character, especially not a spacecraft, should be able to finish an adventure without the help of any other PC, unless the adventures are one-on-one quests for one ship player and one GM. The regular PCs should be absolutely necessary for any mission or quest to be successful.

7. What are the spacecraft PC's strong points? These, too, should be played upon in every adventure to keep the ship player involved as a valuable member of the playing group. Simply being a starship is not enough. Can the ship watch over ground-based PCs from orbit? Can the ship monitor radio traffic for adventuring leads or for the approach of hostile forces? Arrange for the ship to have some obvious (and not-so-obvious) missions to fulfil.

A Little Theme Music

Every science-fiction campaign should have a general theme as an adventure backdrop. All PCs, including the ship, should be worked into the campaign's setup. A few sample themes are given here; these seem to be the most common ones used in spacecraft-oriented games. Note that each adventure theme can be used equally well with PC groups having a normal "dumb" spacecraft, too.

Warfare: The spacecraft is a military warship, and the crewmembers are navy or marine personnel. The PCs might be assigned to defend a world or system from attack, to lead a rebellion against conquerors, to seek out and destroy enemy forces in other systems, to escort convoys or larger ships through space, or to perform similar duties. They might do all of the above over time as they receive new orders. The PCs might also be mercenaries,

hiring themselves to the highest bidders to fight in local wars. Raids, boarding actions, patrols, blockades, fleet combat, and planetary assaults might have to be undertaken or faced by the characters.

Mercantile: The ship is a passenger- or cargo-hauling merchant vessel, and the other characters are a motley assortment of merchants and helpers, all working for themselves or for a huge trading company. Because a lot of players dislike the bookkeeping aspects of the merchant business ("How many widgets did we sell for half price on Isadora's Planet?"), the GM should spice up the adventures as much as possible with the usual adventurer-related quests that everyone expects. Making money then becomes a pleasant sidelight to the real business of getting into trouble. (Perhaps the GM or a player could computerize the cargo-hauling aspects of the game.)

Exploration: The spacecraft is a scouting ship, and the other PCs are members of a survey team assigned to explore strange new worlds, to seek out new life and new civilizations, to boldly go, etc. The GM of this campaign needs to create lots of previously unvisited worlds with lots of exciting and dangerous things on or around each one. This can be a real drain on the GM's creative resources, but the overall campaign, if carefully paced, can be rich and rewarding. PCs will have to be at their best, because there is not likely to be any "big brother" organization nearby from which they can expect help in case they run into trouble.

Troubleshooter: Speaking of trouble, the troubleshooter is probably the most basic adventurer category. Just as normally happens in almost any RPG, the PCs are either assigned or are hired to take care of problems, essentially performing crisis intervention across the galaxy. The ship can be of any type, preferably generic enough to handle almost any mission. The PCs have few other normal or dependable ways of supporting themselves. (I have a feeling that most science fiction groups work in this manner.) Instead of being heroes for hire, the PCs might be rootless refugees from a war or disaster, or they might be hunted by the law or an angry military, political, or religious force. They might simply be vagabonds out to see the universe. In any event, the PCs have no formal base of operations or home except the ship itself.

When planning a campaign and its possible adventures, the GM should consider developing some interesting subplots. Interactions between the crew, ship, and NPCs (particularly employers, enemies, and allies) should be built up over time. Always consider the ship's particular wants and needs as well as those of the other PCs. Perhaps the ship is looking for ways to upgrade its weapons, or it is working on a little hobby or project of its own. Romance might even rear its ugly head if the ship develops a crush on another PC or intelligent ship (or even a ground-based computer system). The quest for finances, too, can influence the direction of a campaign in many ways—money talks!

And think about hooks—ways to catch the players' attention and get characters more involved in the upcoming adventure. A starship might pick up rumors by talking with other spacecraft or pilots, and it might be able to eavesdrop on live or transmitted conversations no one else could hear. If passengers on a merchant ship don't know that the ship itself can listen in on their conversations or monitor their movements, what will the ship learn? Lots—maybe more than it wants to know!

A Shipload of Brass Tacks

And now, specifics on adventure scenarios. If you are running a starship-PC campaign, you would do well to brainstorm a page full of possible adventures before the campaign starts. When you do, try this:

Write down one to three words describing each overall adventure until you have at least a dozen ideas (piracy, sabotage, salvage mission, search and rescue, hijacking, treasure hunt, military action, etc.). Then look at each idea in as many ways as possible, milking as many different scenarios from it as you can. This trick can double or triple the number of ideas you started with.

One way to increase your ideas involves focusing on the ship PC itself: 1) Have the ship PC be the subject of the adventure (e.g., if the adventure is about piracy, have the pirates attempt to board or attack the ship; if the adventure is a search-and-rescue mission, the ship becomes lost and must be found); and 2) Have the ship PC take part in the mission but as a helper, not as the subject (e.g., for piracy, the ship PC and crew happen upon a merchant ship being boarded by pirates from a hijacked scout ship; for search and rescue, the ship and other PCs are asked to take part in a search for a downed aircraft and its passengers). Play with all the possible angles to guarantee a long supply of exciting scenarios for your science fiction group.

In all cases, make special notes on the possible roles the ship PC might fulfill in the adventure. Don't force the ship's player to take any particular actions, but leave lots of options available. The PCs don't have to help search for the downed aircraft on the ground, but they could take photos of the possible crash site from orbit to help the ground rescue teams, or they could relay messages from the ground teams to other cities or bases on that world. The PCs could also go on about their own agenda, if they felt it was more important than the rescue mission.

To help your brainstorming, here are some brief adventure ideas for a spacecraft-PC campaign (note that any of these ideas would work well for a campaign without a spacecraft PC): piracy, hijacking, mutiny, robbery, bomb planting, dangerous or illegal cargo, sabotage, salvage job, equipment needed, kidnapping, enslavement, espionage, fleet escort, scouting or exploration, news reporting, repossession ("repo") mission, terrorist actions, mercenary work, scientific experiment, bounty hunting, diplomatic mission, alien contact, undercover mission, police assistance, military action, plague among crew, virus in computer, lost in space, space collision, crash landing, refitting and repair, search and rescue, fuel collection, cargo hauling, trade mission, stowaways, equipment failure, private investigations, artifact discovery, satellite launch or repair, treasure hunting, NPC passenger or crew accident, courier duty, passenger transportation, disaster relief, asteroid prospecting, smuggling, training mission, enemy infiltration. Just borrow some of these concepts and make up a few of your own, and your campaign is on its way. A brief example of an adventure outline follows:

Dangerous cargo/hijacking ("Trojan Horse" scenario): The ship's crew accepts three large crates for shipment from a planet known to have both a bad political situation (civil war is not far off) and a bad record for starport security. The crates are to be shipped to a nearby planet in the same star system. Once the ship gets underway, the spacecraft PC will probably discover, by monitoring the cargo bay using internal-security cameras, that the three crates are each full of armed hijackers who rush out, taking up positions in the cargo bay and heading for the doors leading to other parts of the ship. The ship PC might broadcast a general alert, trigger a gas bomb hidden in its ventilation system leading to the cargo bay, and lock the cargo-bay doors. But the hijackers wear body armor with gas masks, and they have torches to cut through the ship's doors, too. The hijackers are going to give the crew a fight for their lives!

If the hijackers win, they'll capture the ship and use it to attack the space forces of the planet that they just left (they are part of an underground guerilla group fighting the planetary government). They might also turn to piracy and start to attack shipping nearby. The crew PCs might be held for ransom or as slaves, or they might be held until the hijackers feel the crew is no longer useful—in which case the crew will be slain! But suppose the hijackers have no idea that the ship itself is intelligent. What can the ship do to trick the hijackers and free its crew?

That's up to the ship's player. You, as the GM, need only set up the scenario and provide options for the players to take, with room to improvise their own options.

The Starship NPC

And now a few words for those who have patiently read all three articles in this series on PC spacecraft, while thinking "No way am I going to let one of *my* players do this!"

Everything in these articles can be used by any science-fiction game master to run a starship NPC. Think of the fun you could have in role-playing the characters' own starship! Jean Rabe, your RPGA™ Network Coordinator, dropped an intelligent starship (Lucille, the much insulted) into her *Star Wars: The RPG* campaign. And you can try it, too.

Obviously, role-playing a starship leaves the GM free to try many tricks that he might not want the players to use. It is easy to have a megacampaign-class ship be role-played, because you can set and adhere to your own limits as to what the computer or cyborg in charge of the ship can do. You can pass along information and help (but not too much of either) to the player characters during an adventure, and you can use the ship to generate new adventures or add spice to current ones.

Don't let the player orientation of these articles put you off. If you're a GM and want to participate in an adventure but don't feel right about role-playing a regular character, then try playing a starship. It will certainly stretch your imagination for gaming.

Oopsie File

In issue 59, I mentioned in passing that Mars has a dark blue-black sky (page 15). My mistake! All the airborne dust gives the planet a salmon-pink sky. (The dust itself has a reddish color.) The planet Loki, which was based on Mars, could still have a blue-black sky if you assume there is very little dust in the air, which also eliminates the planetwide sandstorms. A future column will be devoted to the importance of research and checking your facts in SF games—as the above so well illustrates.

❑

Into The Dark

A Song in my Heart, an Axe in my Head

by James Lowder

Pop music can make a genre film palatable to a target audience. This is a venerable practice; from the earliest days of sound pictures, filmmakers have hyped movies through songs or artists appearing on their soundtracks. Whole subgenres of the traditional musical—the singing cowboy serial, the beach blanket comedy, and so on—were created to cash in on particular music. Unlike the standard musical, where the songs supposedly further the story, these movies usually stop the action so that someone can perform his or her latest "hit" tune.

In more recent films, MTV-style segments full of fast cuts sometimes take the place of set shots of an act performing. This makes the movie more interesting for those with terminally short attention spans. The success of *Top Gun* and *Flashdance,* which are little more than strings of music videos held together by thin plots, proves that this formula works.

Those two slick, big box office draws have something that's absent from most genre films that use pop or metal: marginally passable music performed by recognizable talent. Fantasy and horror films often feature lots of songs as filler. No-name bands tend to provide the excrutiatingly dull, sometimes painfully bad tunes. And instead of flashy music video-style sequences, genre films often use this synthetic metal or pop as background for scenes of people driving. Oh, how exciting.

In compiling the list of music-heavy genre films for this month's column, I went for titles a bit more obscure than *Rocky Horror*, but I wasn't at a loss for candidates. As usual, the targets are marked as follows:

You can't get any better	*****
Entertaining and enjoyable	****
There are worse films	***
Wait for cable	**
A waste of good tape	*

SLUMBER PARTY MASSACRE II

1987, 90 Minutes
Concorde/Nelson
Director: Deborah Brock
Starring: Crystal Bernard, Kimberly McArthur, Patrick Lowe
***1/2**

Poor Courtney. Once upon a time she helped her older sister wipe out a nasty, power drill-toting psycho. But sis is now in an asylum and Courtney is having nightmares about the Driller Killer. Worse still, the madman has mutated into a rocker who is also an Andrew Dice Clay look alike and has a guitar with a drill on the end! Could it be that they didn't get rid of the bad guy in *SPM I*?

When you're in an annoying synthopop teen girl group, though, you can't worry about killers from beyond the grave. You have more important things to do with your time—like storm the expensive condo your friend's dad owns and have a slumber party. Obviously Courtney is enough of a bubble head to forget what happened when her sister had a similar bash in the first flick.

As is the case in all such slaughter films, the girls are visited at the soon-to-be scene of the crime by their boyfriends. The standard subtext is here, too: have sex and you will be the killer's next victim. In fact, the whole film is a blatant Freudian statement about sex—right down to the huge drill on the end of the killer's guitar.

The odd thing about this film is that the line between reality and fantasy is blurred for the heroine, through whose eyes we get some of the plot. This means you're never quite sure if the Driller Killer is only an escapee from her nightmares.

Terry Gilliam of Monty Python and *Brazil* fame has been doing wonders with that theme for years, and in the hands of a better cast and crew, this film might have made sense. As is, it's a jumbled mess with lots of gore, bad acting, and terrible music. The Driller Killer even does a musical number, the dreadful fifties-style "Let's Buzz," as he chases the sheep with his drill-guitar.

Last warning. This film is a perfect example of how not to write dialogue. At one point, Courtney's mom suggests that they go to visit her institutionalized sister. With all seriousness, Courtney screams, "Sunday's my birthday, and I don't want to go to a mental hospital!"

TRICK OR TREAT

1986, 96 Minutes
De Laurentus/Lorimar
Director: Charles Martin Smith
Starring: Marc Price, Tony Fields, Gene Simmons
*****

The director of *Trick or Treat*, Charles Martin Smith, is better known as "Toad" from *American Graffiti* and the sympathetic scientist from *Starman*. If this dreck is a fair example of his talent as a director, he'd best hang out in front of the camera from now on.

Marc Price (Skippy from the television series *Family Ties*) plays "Ragman," an unpopular kid at Lakeridge High because the jocks don't approve of his concert T-shirts and metal gear. Ragman vows to get even, and when an acetate of his idol's unreleased record falls into his hands, the dead rock star speaks to him through backmasked messages.

For a time, Ragman gets his revenge upon the popular kids who taunted him, but even he finally sees that undying metel-head Sammi Curr is an evil force that needs to be defeated. Alas, by then Sammi has already gathered enough power to return from the grave via the turntable. The final silly conflict is—surprise!—between Ragman and the Freddie Krueger-like Curr.

The metal in *Trick or Treat*'s soundtrack, provided by Fastway, is particularly atrocious. You'll find yourself constantly reaching for the mute button, if you're lucky enough to have one on the remote, every time a song comes on.

Director Smith claims this film was intended to be a comedy, a lampoon of the people who promote censorship of rock because of its subversive influence on the young. Because the humor is so muted, *Trick or Treat* seems like a tract *in support* of the would-be censors. Even Ozzy Osbourne's depiction of a televangelist is too close to reality to be even mildly amusing.

HARD ROCK ZOMBIES

1985, 90 Minutes
Cannon/Vestron
Director: Krishna Shah
Starring: E. J. Curcio, Geno Andrews, Jennifer Coe
1/2

When the first ten minutes of a film drag past and you suddenly realize that only the releasing studio's name and the film's title were posted in the opening credits, you should strongly suspect you have rented a dog.

Case in point, *Hard Rock Zombies.*

Pop-rock band Holy Moses is finally getting its big break. A producer is coming to see their show in the little town of Grand Guignol. They've lucked out on accommodations, too. A friendly but very strange family has offered to put them up while they stay in town. Too bad the other locals aren't so broad-minded; they don't want a rock band corrupting their kids.

Some terrible *Hard Day's Night*-style mugging follows (including lots of cheesy mime routines by the band), before the real plot is revealed. The family hosting the band is a bunch of loonies, and they proceed to massacre the long-hairs. Luckily for our heroes, the lead singer had incorporated an ancient chant meant to revive the dead into a song.

By the way, the tune the group makes out of the ancient chant is about as exciting as a bus trip through Ohio, though by no means is it any worst than the other music they perform in the film. I repeat: get that mute button warmed up.

The final showdown involves the resurrected rockers (who walk as if they were imitating wind-up toys), the hick townsfolk, a performance for the visiting agent, midget Nazis with fright masks, and even Adolph Hitler. No kidding. Though the town seems to be Southern, it is revealed at one point that it's supposed to be located in California. There are rip-offs/homages to *Psycho* and *Texas Chainsaw Massacre.* Yup, this one's got it all.

Hard Rock Zombies is the type of film that is so absolutely inept, so completely devoid of logic, so utterly lacking in technical expertise on any level, that it may just become a cult classic some day.

LABYRINTH

1986, 101 Minutes
Lucasfilm-Henson/Embassy Home
Director: Jim Henson
Starring: David Bowie, Jennifer Connelly
*****1/2**

Horror films aren't the only ones that use rock and rock stars to tap into a teen audience. This ambitious, but seriously flawed Jim Henson film was sold largely as a David Bowie vehicle—complete with new songs by Bowie—in order to convince the teen audience that it was not just a kids' story.

Sarah (Jennifer Connelly) is unhappy with her bratty baby brother and her new stepmother, so she escapes into her mind, where there resides a fantasy world populated by brave princesses and evil goblins. One night, when Sarah is babysitting, she wishes that the goblins would take her crying brother away. They do.

Frantically, Sarah calls the Goblin King (David Bowie) and demands he return her sibling. He refuses and tells her that, unless she masters the labyrinth that leads to the goblin city by a certain hour, the baby will be turned into one of his minions.

Sarah's quest is filled with well-worn fantasy plot elements, but Henson populates his mazes with likeable creatures (most given life by Muppet-style puppetry). Sir Didymus, the noble guardian of the bridge across the Bog of Eternal Stench, is a personal favorite.

Yet it is only when these fantasy creatures take command of the film that *Labyrinth* works. All the human actors are wooden—more so even then their heavily costumed or completely inhuman co-stars. Bowie, who has proven himself a decent actor in other films, is well cast as a physical type for the Goblin King, but he, too, seems uncomfortable with the role at times.

Perhaps the film's greatest weakness is the music. The songs are pretty dull, and the production numbers staged for them slow down the story needlessly.

For all the wooden acting and dreary music, Henson breathes at least some of his usual magic into the story. *Labyrinth* is a sincere tale with clear messages about friendship, forgiveness, and the true worth of an inner fantasy world. The young and the young-at-heart will undoubtedly enjoy much of Sarah's search for the goblin city.

TWO THOUSAND MANIACS

1964, 70 Minutes
Box Office/Cinema Group
Director: Herschell Gordon Lewis
Starring: Connie Mason, Thomas Wood
******

Herschall Gordon Lewis is known to many as the "Godfather of Gore" because his movies paved the way for the Jasons and Freddie Kruegers of today. *Two Thousand Maniacs* is only one of a string of ghoulish films Lewis foisted upon unsuspecting drive-in audiences throughout the sixties. These movies are short on plot and acting and long on scenes of death and dismemberment.

Two Thousand Maniacs is a simple revenge tale. It's 1965, and the small Southern town of Pleasant Valley is celebrating a centennial. Six "Yankees" are brought into town from the highway, courtesy of a false detour sign, then welcomed as guests by Pleasant Valley's two thousand citizens.

The whole thing strikes the northerners as odd, but they go along with the yokels—until one of them realizes that Pleasant Valley was wiped out by the Union Army in the Civil War. The town has mysteriously appeared after one hundred years to have its revenge. (Aficionados of bad films often call this gory flick "Brigadoom.")

One by one the Yankees are done in, all in the spirit of a town celebration. There's a barbeque and a barrel roll and . . . Well, you get the idea.

Director Lewis knew his audiences well, and since pictures like this one tended to play longest in Southern drive-ins, he included a lot of banjo-heavy country music. The theme song is not to be believed; the worst part is, it's like a bad Abba song. You can't get it out of your head once you've been subjected to it.

Considering the market at which it was aimed, it's surprising that *Two Thousand Maniacs* treats Southerners as rubes. Still, the rubes are smart enough to outwit most of the hapless Yankees they pull into the centennial. If you like to be shocked by your horror films, then this one's for you. Lewis certainly had more enthusiasm for his work that most directors churning out the latest installation of *Axe in the Head Theater* today.

Next time a treat for you AD&D® game fans: dragons, swords, and even a couple of barbarian brothers. ❑

The Living City

The Mapper's Workshop

by Waldo Kuipers

The Workshop rests in a runty, broken-down building tucked away in an alley near the riverfront in Crow's End.

A misleading, faded sign hanging outside does little to entice customers or explain the business' true nature—"Pictures Drawn" it simply says in a shaky scrawl. Indeed, the establishment is such a well-kept secret the merchants' guild and other city officials do not know it exists. Unfortunately for the proprietor, neither do most potential customers. The Workshop's clientele consists mainly of adventurers who have learned of the place from comrades.

The Workshop's owner is an old man, Jork Marpe. The widower is going deaf and only hears customers if they persistently pound on the door. The regulars have learned to jiggle the door, as the lock is old and no longer works, and walk in to get Jork's attention.

Jork is usually found sitting in a rickety chair hunched over his polished walnut table. Only portions of the well-cared-for wooden surface peek through the mounds of paper massed on top of it. A second, smaller table, with a few sheets of paper and a quill in the center, is nearby. Jork indicates customers should write their requests on the paper, as he knows most of them quickly tire of shouting to explain their orders.

The Mapper's Workshop offers a wide selection of maps featuring almost every known location in the Realms. The owner even stocks a few maps of lands with which he is unfamiliar—such as the countries surrounding a city called Greyhawk in a land called Oreth. Jork knows only that a well-traveled merchant, who gave Jork the maps, spoke highly of the place.

Jork makes only a few of the maps for sale in his shop. Most of them are supplied by his two adventuring sons.

In addition to geographical maps, he offers diagrams of gnomish inventions, sketches or ruined keeps, detailed drawings of suits or armor, and schematics of nobles' homes (these latter parchments sold to him by thieves).

Jork is cantankerous, but he tries hard to be cordial to his customers—even though he usually cannot hearthem. And he is very inquisitive.

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Notes: Carries a full line of TSR, Inc. products, as well as West End, Avalon Hill, Games Workshop, Victory Games, Palladium, GDW, FASA, and more. Has large selections of 25mm, 15mm, and 5mm miniatures, and tools, adhesives, paints, and reference books. Home of Gamemasters Guild of America, Waukegan branch, with 2200 square feet of gaming space. Open every day except

Tuesday. Merchandise always discounted, and Network members receive discounts for gaming areas.

Gamer's Guild
4647 Monogram Ave.
Lakewood, CA 90713
Phone: (213) 420-2853

Games, Crafts, Hobbies & Stuff
9220 Lackland Rd.
Overland, MO 63114
Phone: (314) 423-2199
Notes: Member of HMGS Mid South, St. Louis Area Gaming Association, and GAMA Retail Division. Store game room available at no charge during store hours. Offers a 10% discount to Network members with a card.

Games People Play
1060 Broad St.
San Luis Obispo, CA 93401
Phone: (805) 546-8447
Notes: Fully stocked with all major and most minor RPGs. Also carries dice, figures, magazines, comics, computer games, strategy games, paints, and much more. Offers a 10% discount to Network members.

Gem Comics
156 N. York Road
Elmhurst, IL 60126
Phone: (708) 833-8787

Im Game
102 W. Pine
Warrensburg, MO 64093
Phone: (816) 747-3423
Notes: Carries a wide range of games, including RPGs from TSR, Inc., Steve Jackson Games, and Games Workshop, as well as board games from Avalon Hill and Milton Bradley. Also carries Marvel, DC, and many independent comics. Has an independent gaming club which receives a 10% discount on store items. Has gaming space with nightly gaming and in-store tournaments.

JKL Comics
2106 Sari Lynn Ct.
Hilliard, OH 43026
Phone: (614) 771-9863

Kids 'n Stuff
7633 Garvey Ave.
Rosemead, CA 91770
Phone: (818) 280-2210

Little Shop of Heroes
621 S. Main
Plymouth, MI 48170
Phone: (313) 454-4415

MC Comics
418 S Second St.
Ironton, OH 45638
Phone: (614) 533-3332

Middle Earth
16 Main St.
Franklin, MA 02038
Phone: (508) 528-3536

Mineo Publications
204 W Walnut St.
North Baltimore, OH 45872
Phone: (419) 257-3992

Moonshadow
357 Maine Mall Rd./P.O. Box 359
S. Portland, ME 04106
Phone: (207) 772-4605

North Shore Comics
504 Case Ct.
Schaumburg, IL 60193
Phone: (708) 965-1970

North Shore Connection B
815 E. Dundee
Palatine, IL 60067
Phone: (708) 705-6633

Other World Comics
17480 Colima Rd.
Rowland Heights, CA 91748
Phone: (818) 965-0286

Paperback Trading Co.
644 112th St.
Chicago, IL 60628
Phone: (708) 598-8442

Planet Comics
10261 Scottsdale Rd.
Scottsdale, AZ 85253
Phone: (602) 991-1972

Pony Soldiers
57 Springfield St.
Chicopee, MA 01013
Phone: (413) 536-7222

Readers Exchange/Comics Plus
31162 W. Warren
Westland, MI 48185
Phone: (313) 525-6400

Stalking Moon Bookstore
6402 W Glendale Ave. #1
Glendale, AZ 85301
Phone: (602) 931-0088

Starship: Baseball
3043 Republic Ave. SE
Warren, OH 44484
Phone: (216) 267-8126

Things for Thinkers
4500 E. Speedway #40
Tucson, AZ 85712
Phone: (602) 326-7679
Notes: Southern Arizona's Adventure Gaming Headquarters. Specializes in fantasy, science-fiction, and military games, sports games, and gaming miniatures. Stocks a complete selection of TSR, Inc. games and accessories and offers a 10% discount to Network members.

T.P.S. Games, Crafts, and Hobbies
27 N. 10th St.
Columbia, MO 65201
Phone: (314) 443-4722
Notes: Carries a wide variety of games and gaming materials, including the full line of TSR, Inc. merchandise (AD&D® game, GAMMA WORLD® game, BOOT HILL® game, etc.), as well as other systems such as Torg, Twilight 2000, Star Trek, Paranoia, Warhammer, Star Wars, and others. Also stocks a large collection of books, magazines, and models to meet every need or interest. Home of the U.S.S. Horizon, a local Star Trek fan association. Members of the Horizon share information about Star Trek, view episodes, and role play Star Trek adventures.

Valentine Connection
15260 Peach Ridge
Kent City, MI 49330
Phone: (616) 675-4517

Wizard's Workshop
2553 E. Palmdale Blvd., Unit F
Palmdale, CA 93530
Phone: (805) 266-3118
Notes: Carries a complete line of role playing games and accessories. Also carries computer software, Nintendo, and Genesis games, and selected board games. All role playing games are discounted 10%.

Paperwork Etiquette

Conventions, Tournaments, and Forms

by Tim Beach

Hello! I'm the Network's new tournament coordinator. Many of you already know me from GEN CON® Game Fair and other conventions in the midwest, or you have spoken to me over the phone. I wanted to take some time to talk to the membership at large. I finally have a few moments—now that I have tunneled my way out from under the vast pile of work which greeted me when I came on board. In case you are wondering, yes, it is fun to work for the Network, but it also requires a lot of hard work.

Having been a rank-and-file member myself until recently, I know it is difficult to imagine the sheer volume of mail, paperwork, and phone calls HQ handles. However, you can help us save a little bit of time, so we can improve all the services we offer you. Here are some suggestions and requests that, if followed, would make handling the Network's responsibilities much easier.

Things I Don't Want To See Any More.

1. Really old scoring packets. Anyone who sends in a tournament score sheet more than a year old wins a Rembert Parker Memorial Late-Score Sheet Booby-Prize. Get your score sheets in quickly—within one week—so the participants can be awarded their points.

2. Tournament submissions in binders or folders. If you submit a hard copy of a new tournament, please just mail it in an envelope, or hand it to one of us (preferably me). You are wasting money if you put it in a fancy binder.

3. A tournament submission using any of the following words in its title: crown, king, trouble, terrible, small, or short. I'd also rather not see any more faerie dragons for a while. I recently asked someone to write the final scenario in this vein, "King of the Faerie Dragons: Terrible Short Crowns." Fortunately for all of us, he refused.

Things About Which I Am Undecided

1. Pictures. Some recent tournament submissions have included artwork. While it sometimes adds to a scenario, there is no guarantee that we'll use it. Please don't send in color artwork with submissions. Though it's pleasant to look at (usually), we generally can't make decent reproductions. Call or write us first about artwork.

2. Maps. Maps are often necessary to a scenario. Twenty maps usually are not. Though detailed maps are good, please try to keep the number reasonable.

Things I Want To See More Of

1. Dark ink. Please replace your printer or typewriter ribbon, or you may earn the Wayne Straiton Memorial "How do I change this ribbon?" Award. I don't mean to be too hard on Wayne, but he hasn't changed the ribbon in his printer for years. **Editor's note:** Wayne just purchased a new computer, unfortunately he has the same printer and ribbon.

2. Titles. Please give your tournament submission at least a working title, even if it's as unoriginal as "Guys Fighting Gnolls."

3. Name and address. Believe it or not, we have a few tournament submissions which list no author or return address (some of these are the same ones which have no titles).

4. Labels. If you submit a tournament on a disk (and please do so), put a label on the disk, and write the following information on the label: your name, the name of the tournament, type of disk (IBM, Macintosh, etc.), and the DOS you're using (if it is an IBM or Apple II disk). We have received a few disks with nothing written on them, forcing us to experiment until we find the right computer.

5.Typed map information. Please type (or word-process) map keys and other related information. If it is impossible to do so, at least print legibly!

6. Certain paperwork. If you hold a convention, even a mini-con, and you use RPGA™ Network events, please send a Tournament Request Form. Please do so even if you already have the tournament (but let us know so we don't send a duplicate). This will help us when entering points.

7. Information about tournaments submitted. Is a tournament an entry in the club decathlon contest? Has it been written to be played at a specific convention (and if so, when and where is that convention)? Is it a revision of another tournament (and if so, have you changed the name)? Please list such information clearly and concisely in a cover letter with your submission.

8. More tournaments! At the moment, I've got a significant backlog of tournaments to be reviewed, but I expect to remedy that situation before you read this column. Specifically, I would like to see more tournaments for other than the AD&D® game. Though demand for scenarios for other systems isn't as great, it helps to have more than one scenario for each game.

Things You Will See From Me

1. Speed. Once things are organized, turnaround time for most convention requests and replies to tournament authors should improve. However, if you send in a Tournament Request form just one month before a convention, you're taking a big risk. Tournament Requests and Convention Announcements *really* should be sent six months in advance. Though I will try to fulfill even last minute requests, you may catch me at a bad time, and you may not get the tournaments you want. If you do something like this, you'll definitely win a Regional Director Memorial Spend-all-my-brownie-points-on-an-unreasonable-request Award.

3. New forms. I am creating new, easier to understand, and more complete forms. These include tournament requests, tournament submissions, and convention announcements.

Well, that's all, at least for now. Thanks for your attention and assistance. If you have any further questions about tournaments or conventions, please contact me at Network HQ.

❑

The New Rogues Gallery

Continued from page 21

her. She carries the weight of her adventuring friends' deaths and worries about Kevin's mood swings. She does, however, have a light-hearted side, and likes to toy with her inevitable male admirers. Krynna even at times uses her thieving skills to play tricks on her brother when he is most driven, to get him to lighten up and see things in proper perspective.

Krynna makes most of the business decisions for the Freelancers, as Kevin is too apt to throw himself into a cause and forget about any problems that might crop up.

Secondeath

Secondeath is a jet black long sword bedecked with a glowing star sapphire. The sword is +4, +6 versus undead and negative energy beings. It has an Intelligence of 17, an Ego of 42, and is chaotic evil. *Secondeath* has a special purpose to destroy negative energy beings, especially undead. Further, the sword saves as an artifact.

The sword can communicate verbally and telepathically with its owner in Common, Ancient Common, Elvish, Drow, and Orcish.

Secondeath can detect alignment, invisibility, and lies, each four times a day. In addition, it can detect magic at will. It can cast *cure critical wounds* three times a day and *heal* twice a day—when it chooses.

The sword must feed to support itself, usually feasting on the negative energies of undead. However, when weeks pass without undead to drain, it has been known to take energy levels from living creatures when it strikes with a natural 20.

History: More than a thousand years ago, a powerful wizard trapped an evil spirit in this sword. However, he got more than he bargained for, as the spirit immediately took over the wizard. In one of his brief moments of lucidity, the wizard cast the sword into the wilds of Faerun.

Time passed and a drow leader discovered the sword and quickly fell victim to the evil spirit. Kevin, Krynna, and their band of adventurers were in the area on a mission for another wizard when the drow attacked Kevin. The young Mittak won despite the incredible odds. However, when Kevin picked up *Secondeath*, the evil spirit made its presence known and bound itself to him. Apparently, *Secondeath* can suppress its "alignment shock" power (see DMG, page 187) at will and can change its wielder's alignment if its personality score exceeds the wielder's. To date, *Secondeath* has chosen to remain in Kevin's possession, tolerating his alignment swings.

Kevin has kept the spirit's essence secret from even his sister.

❑

Living City—Mapper

Continued from page 27

He wants to know why a client wants a particular map, and will price it accordingly.

The shop is attached to Jork's home; he keeps the maps in a back storage room for security, as he knows his front lock is broken. His home consists of three bedrooms, two storage rooms where the maps are kept, and a library. He does not let customers past the outer office.

Jork Marpe

5th Level Male Human Wizard

STR: 7
INT: 16
WIS: 14
DEX: 9
CON: 13
CHA: 9

AC Normal: 9
AC Rear: 9
Hit Points: 18
Alignment: Neutral Good
Languages: Common, Elvish, Dwarvish, Gnomish, Halfling

Age: 82
Height: 5' 8"
Weight: 133
Hair/Eyes: White/Green

Weapon Proficiencies: Dagger
Nonweapon Proficiencies: Reading/writing (17), ancient history (15), engineering (13)

Magic Items: *Ring of protection +1, arrow of direction*
Spells/day: 4 2 1

Spell Books

Level One

Cantrip	*Enlarge*
Erase	*Friends*
Identify	*Light*
Mending	*Message*
Read Magic	*Sleep*

Level Two

Deeppockets	*Detect Evil*
ESP	*Forget*
Glitterdust	*Knock*
Locate Object	*Web*

Level Three

Blink	*Clairaudience*
Dispel Magic	*Gust of Wind*
Infravision	*Wind Wall*

Jork is fastidious, believing he should present a proper appearance to his customers. However, because Jork has many sets of the same outfit, his regulars get the impression he does not often change clothes. He keeps the maps in his storeroom orderly and well-preserved, and his keen mind houses a precise inventory of them. Jork remembers to whom he sells what maps and why they wanted them.

He appears about a decade younger than his 82 years. He claims it is because of a trace of elvish blood in his family. His father lived to be more than 100 years old, and Jork hopes to have the same longevity. He does not need the shop to make a living for himself, as he was left wealthy when his father died. However, he believes he must continue the business for his customers.

Jork's wife died of a fever many decades ago, leaving him to care for two sons. Although adventuring on their own, they still visit him frequently and supply maps and diagrams for the shop. During the winter months, they help operate the business.

Jork is often grumpy, even to his customers, and he is quick to lose his temper if anyone misunderstands him.

His best friends are regular customers who are getting on in years. He has little respect for Ravens Bluff's youth, considering them lazy and disrespectful of age. He tends to charge young people more for his maps, reserving the bargains for those over age 50.

Despite his cross manner, Jork tries to be friendly to adventurers. He often pays them to explore and map areas near Ravens Bluff.

❑

GOOD LORD!! I'M RIGHT BACK WHERE I STARTED FROM!!
WOLFF & BYRD COUNSELORS OF THE MACABRE
by Batton Lash
CALM DOWN, MR. CALLENDER! WE HAVE TO GO BACK TO SQUARE ONE TO SETTLE THIS!
LET'S TAKE SOME TIME OUT BEFORE WE END UP RUNNING AROUND IN CIRCLES!
GULP
Later...
...IT'S-IT'S HOPELESS!!
NOW, NOW-- LET'S SEE WHAT HAPPENS WHEN WE MAKE OUR APPEAL!
WHAT KIND OF NONSENSE IS THIS?!!
...THE COURT CANNOT SENTENCE JULLIAN CALLENDER-- FOR HE'S ALREADY A PRISONER OF TIME!!
HOLD ON...
COUNSELOR, MR. CALLENDER WAS CHARGED WITH TRESPASSING AND VANDALISM! HE WAS GIVEN A FAIR TRIAL AND SENTENCED ACCORDINGLY!
YOUR HONOR...
...CONSIDER AN OPPORTUNITY TO MEND AN ILL-FATED MARRIAGE OR RELATIONSHIP! COULD ANYONE HONESTLY SAY THEY COULD PASS UP SUCH A CHANCE?
"JULLIAN CALLENDER WAS A HEART-BROKEN JANITOR AT THE SCIENCE CENTER WHEN HE SAW AN EXPERIMENTAL TIME MACHINE ON EXHIBIT! HE SEIZED THE MOMENT TO GO BACK WITH THE HINDSIGHT TO PREVENT A DISASTROUS BREAKUP WITH HIS ONE TRUE LOVE!"
HE DID NOT SEEK MONETARY GAINS BY USING HIS KNOWLEDGE OF THE FUTURE IN THE PAST! THIS WAS A CRIME OF PASSION-- NOT PROPHET! YET THE MACHINE WAS IMPERFECT! IT TRAPPED HIM IN A PARADOX OF EINSTEINIAN PROPORTIONS! BUT CONSIDER THE MAJOR FACTOR HERE, YOUR HONOR...
© 1991 BATTON LASH
...CONSIDER AN OPPORTUNITY TO MEND AN ILL-FATED MARRIAGE OR RELATIONSHIP! COULD ANYONE HONESTLY SAY THEY COULD PASS UP SUCH A CHANCE?
COUNSELOR, MR. CALLENDER WAS CHARGED WITH TRESPASSING AND VANDALISM! HE WAS GIVEN A FAIR TRIAL AND SENTENCED ACCORDINGLY!
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GULP
GOOD LORD!! I'M RIGHT BACK WHERE I STARTED FROM!!
WOLFF & BYRD COUNSELORS OF THE MACABRE

Classifieds

Canada: I'm seeking opponents for Dragonchess. I'm interested in corresponding about the AD&D® game, D&D® game, Twilight 2000, Battletech, and the MARVEL SUPER HEROES game, and I'm an avid comic book collector. I also am looking for copies of out-of-print adventures for the D&D game and the original AD&D game. Please send opinions and price lists to: Matt Appleyard, 37 Barrie Rd. Apt #7, Orilla, Ontario, Canada L3V 2P6.

Canada: I'm looking for gamers to play the AD&D game, D&D game, and MERP. I'm interested in learning new role-playing games. I'm also interested in pen pals from all over. Please write: John G. Blake, RR 2 Shuberacadie, Nova Scotia, Canada B0N 2H0. If you want to start a club, call 902-758-3590.

California: I'm looking for gamers in the Fresno/Tulare county area; preferably within an hour's drive of my home. I play both versions of the AD&D game and I'm familiar with the MARVEL SUPER HEROES game. I am 15 years old and have three years of AD&D game experience. Please contact: Doug Favelo, 539 W. Parlier #14, Reedley, CA 93654.

Maine: A 22-year-old gamer with nine years of gaming experience is looking for a gaming group in the Norway/Paris area or the Lewiston/Auburn area or both. I play both versions of the AD&D game, 2300 AD, Traveller, MERP, Rolemaster, and the Palladium RPG. Please contact: Michael Buck, 11 Cottage St., Norway, ME 04268, 207-674-2016.

Massachusetts: I am a 33-year-old male player seeking other adult members in the greater Boston area. A few of us play on a regular basis—mostly the AD&D game, but we can play or learn others. No hack-and-slashers, please. We tend to emphasize serious role-playing. Please write: Wayne Callahan, 34 Bona Vista St., Lynn, MA 01905.

New Hampshire: I am an experienced, 21-year-old male player/DM for the AD&D game looking for a well-developed campaign to play in. We could also start our own party with a few mature players. Please call: John at 603-627-1706 at any reasonable time.

New York: I am a 16-year-old male seeking a gaming group in the Nassau County area. I'm interested in playing the AD&D game or D&D game and in DMing occasionally. In addition, I'm interested in learning other systems and joining a play-by-mail AD&D game or D&D game. I also have a huge number of used D&D game and AD&D game modules for sale at low prices. Everything is in good condition. Please call: 516-825-6596 or write Frank Brauata, 99 South Grove St., Valley Stream, NY 11580.

General: I'd like to invite any ham radio operators in the Network to listen for the North Pacific Gamers Net on 28.305 or 28.330 mhz, between 0130 and 0200 GMT. Call "CQ game." If you wish, write: William "Doc" Grant WH6CGU, 98492 Pono Street, Aiea, HI 96701. Or call 808-486-5683. (Please note that Noon my time is 6 p.m. Eastern Time. However, my answering machine is on duty 24 hours a day).

General: I'm looking for a copy of the Fiend Folio and will pay top dollar. Contact: Richard M. Strauss, P.O. Box 175, Nome, TX 77629, 409-253-2487.

General: Restless gamer looking to experiment with the GURPS game wishes make a trade: A new or used GURPS Basic Set, 3rd edition for complete DRAGONQUEST™ 2nd edition game with two adventures, many supplements, and game forms. I have other gaming materials available. To make an offer or get a list write Nick Parenti, 536 Diamond Plum Cir., Virginia Beach, VA 23452.

General: Mature but frustrated gaming writer seeks correspondents on games and gaming. Letters can come from anywhere (except R'yleh). My favorite gaming subjects are super heroes and gaming on various worlds from fantasy or science-fiction books, movies, and television programs. (Any Dr. Who buffs out there?) Michael Hopcroft, 420 SE Grand Ave. #215, Portland, OR 97214.

General: Wanted: Back issues of DRAGON® Magazine at reasonable prices. Please send lists of issues and prices to: Bruce Harrill, Rt. 2 Box 482, Cape Girardeau, MD 63701.

General: Are you tired of hearing ridiculous claims about your favorite RPG from so-called professionals? I for one am tired of the relentless abuse that our games are receiving. That is why I have decided to take action. I am forming a society to advance role-playing games. I ask that all role-players write: Justin B. Lee, 276 South Main St., Jasper, GA 30143.

General: I'm a 23-year-old Irish-American male interested in role-playing games, poetry, creative writing, horror/suspense novels, and anything written by Stephen King. I'll respond to any letters from anyone, any age, from anywhere. Write: Robert Jenkins, 8 Production Way #1802, Avenel, NJ 07001

General: If you have a dragon miniature that needs assembling and painting, or if you have always wanted a dragon to dominate the scene on your gaming table, then this high-quality miniature painting service is for you. The service specializes in dragons, but will paint any miniature. For more information write: Julius Wu, 16040 Mark Drive, Brookfield, WI 53005.

Conventions

DrakCon 91, August 24-25
Aberdeen, Scotland

This game convention to aid famine relief will be held at the Northern College of Education. Events will be announced later, but the schedule will include a Network AD&D® game tournament and a miniatures painting contest. Registration for the weekend is £5, £3.5 for gamers under 16. Single-day registration fees are £3 and £2 respectively. Bed and breakfast accommodations are available through the convention for £13 a night. For more information contact: Sandy Douglas, 13 Springbank Terrace, Aberdeen, Scotland AB1 2LS.

Tacticon '91, September 13-15
Boulder, CO

The Denver Gamers Association presents this convention at the Denver/Boulder Ramada Inn. The schedule features games of all kinds, including train games, official Network tournaments for players of all levels, Battletech, Shadowrun, Kingmaker, B-17, and a large variety of miniature and computer events. There also will be demonstrations, seminars, several auctions, a figure-painting contest, and a live, interactive role-playing event. Preregistration is $15 for the weekend. For information contact: The Denver Gamers Association, P.O. Box 440058, Aurora, CO 80044, 303-363-8967.

AndCon '91, September 13-15
Hudson, OH

AndCon is a regional gaming convention and the national play-by-mail exposition. Features include six Network events (including an AD&D® game masters tournament), plenty of role playing, board games, miniatures, PBM events, and parties. The dealers area features top designers from Ral Partha and Stellar Games. All role-playing events will take place in quiet, private rooms. The convention site is the Holiday Inn in Hudson. Pre-registration is $15. For information contact: AndCon '91, P.O. Box 142, Kent, OH 44240-0003, 216-673-2117.

Rock-Con XVIII Game Fair, November 2-3 *Rockford, IL*

The Rockford Lutheran High School is once again the site for this weekend of gaming, which features a Network AD&D game benefit event and other sanctioned tournaments. There also will be a large Empire Builder event, many miniatures events and war games, a dealers area, and an auction. Special guests include Tom Wham and Jim Ward. Network members willing to help run events should contact HQ without delay. Registration for one or two days is $5. For more information write: Rock-Con XVIII, 14225 Hansberry Road, Rockton, IL 61072.

Think Cold!

Think Winter Fantasy '92

Join us at the Network's own convention
January 3-5, 1992

At the Ramada Inn Convention Center
Near the Milwaukee Airport

Join us for three fun-packed days of gaming excitement.
RPGA™ Network sanctioned AD&D® Game Feature, Masters, Grand Master, Benefit, Club, Living City, Paranoia, Marvel Super Heroes, Torg, Star Wars, and more!

For a registration form write: RPGA™ Network, P.O. Box 515, Lake Geneva, WI, 53147
If you want to judge, please list the games you are interested in running.

POLYHEDRON™ Newszine Network News

TYPE OR PRINT

Date Sent: _____

I would like to place the following announcement in the Polyhedron™ Newszine. I understand this is a membership service, and there is no cost. I also understand the Network reserves the right to edit my announcement.

For Office Use Only
Date Received
Notes

Network News includes announcements that would be of interest to the membership. Clubs or fellow members can be recognized for service to the Network, or congratulations or encouragement can be offered. We will also consider printing announcements of weddings or births, changes of address, or other personal news. Names and addresses of those submitting Network News will not be printed unless otherwise requested. You may submit photographs with announcements, but they may or may not be printed, depending on content and available space. We cannot guarantee photographs will be returned.

Send this form to:

Network News
RPGA™ Network
P.O. Box 515
Lake Geneva, WI 53147

Name: _____
Address: _____
_____
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Evening Phone: (_____)_____
RPGA™ Network Membership Number: _____